

# Newsletter

## Royal Academy of Music

PRINCIPAL Lynn Harrell

SEPTEMBER 1994

*I am very pleased to have this opportunity of welcoming all new students here to the Academy. They will derive great interest from reading in the Newsletter about the careers of many past students, whose successes will, I hope, prove inspiring to all of us. I myself have had great pleasure in conducting the two main orchestras during the past year and in playing in several chamber music evenings involving both guest artists and students. You will notice in the Diary that two more such evenings are planned for October, under the title 'Diamond Chamber Music Series', when leading students will be joined by Imogen Cooper, Stephen Kovacevich and myself. I hope this will become a regular fixture in the RAM calendar.*

LYNN HARRELL



Principal Lynn Harrell (centre) with, left to right, cellist Naomi Boole-Masterson, Martin Owen (horn), violinists Katherine Hunka, Maya Bickel and Ken Aiso, with a friend from Japan, on a shopping expedition in Tokyo during the Sinfonietta's successful tour (see rear page).



QuintEssential, a student Sackbut and Cornet Ensemble, dressed up for a date at the Tower (Bridge, of course)

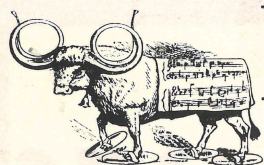


### TWO OF THE ACADEMY'S RISING YOUNG JAZZ MUSICIANS.

**James Knight** (left) receives the *Young Jazz Player of the Year* trophy after winning the 1994 title in this fourth annual contest covering the Yorkshire Television and Tyne Tees areas. Making the presentation is Clark Rundell, Head of Jazz Studies at the Royal Northern College of Music, who chaired the deliberations of the two famous judges, Ronnie Scott and Kenny Ball. Last year James won the special award in the modern jazz section. **Paul Booth** received a citation from Ronnie Scott for the outstanding modern jazz performer in the same competition.

(Pictures: Yorkshire Television)





# RAMabout

**PROFESSOR OF VIOLIN** and chamber music Howard Davis and Managing Director Patrick Maddams visited Rome with two Academy chamber ensembles - the Barbier Wind Quintet (flautist Nili Newman, who plays a rare Barbier flute, Robert Orr (oboe), Christine Roberts (clarinet) and Catherine Maguire (bassoon)), and the Cate Quartet (Christopher George and Giles Broadbent, violins, violist Joel Hunter and cellist Julia Graham). The ensembles took part in the opening performance of the Roma Europa Festival at the Palazzo Borghese in the presence of the Italian President and HE the British Ambassador. In August the Barbier Quintet toured Spain, and the Cate Quartet represented the Academy at the Harrogate International Festival.

**THE ACADEMY'S SINFONIETTA** toured Japan with professor of violin Xue-Wei and principal Lynn Harrell. For a full report, see both Peter Shellard's article in the *RAM Magazine* and the paragraph on the back page by violinist Ken Aiso, who led the ensemble.

**IN THE NEW ACADEMIC COMPUTING SUITE** in Room 516, Tim Crawford from King's College London, will be on hand all day on a Thursday to train students and staff.

**THE CHURCH MUSIC COURSE** under the directorship of Paddy Russill spent four weeks in Jerusalem attending a special course on Eastern and Western Liturgies. Paddy and Nicholas Danby, from the organ department, took another group of singers and organists for a week of choral study in July to the lovely Abbey of Neresheim (near Stuttgart), culminating in a concert at the Abbey Church.

**JOHN WALLACE AND IAN BOUSFIELD**, who taught at Tanglewood, USA, over the summer, took a brass quintet from the Academy (Rachel Brown, Andreas Blum, Bradley Turnbull, John Bryant, Martin Owen), at the invitation of Empire Brass. One evening was

devoted to the RAM, where all 600 participants were told about the Academy, shown the video, and were invited to apply to study here.

**REGISTRAR PHILIP WHITE** and Managing Director Patrick Maddams attended the Erasmus Annual Conference in Berlin. As a result, five students will be going on exchanges to other European conservatoires during this academic year.

**COLIN METTERS, HEAD OF CONDUCTING STUDIES**, gave a week of conducting masterclasses at the Sibelius Academy, Helsinki, in April, then visited the St Petersburg Conservatoire for five days.

**THE ACADEMY'S PROMOTIONAL VIDEO FILM**, *Looking for the Magic*, has won a silver award in the Recruitment category of the 1994 Inter-Visual Communications Association, for effective business communication. You can purchase the (most enjoyable!) video from the Development Office, at a cost of £10 (telephone Pandora Davies, who also looks after the Academy's merchandise for sale).

**STUDENTS** Emily Robinson (cello) and Rosemary Walter (bassoon) have been awarded grants from the Wolfson Foundation for purchase of instruments.

**STUDENT VIOLINIST** and 1990 BBC *Young Musician of the Year* Nicola Loud performed at the Hagley Memorial Schools Prom at the Royal Albert Hall on 22nd April, organised by Music for Youth and dedicated to the memory of the children and their teacher who died tragically in the coach crash whilst returning from a Schools Prom.

**NOVELIST GAY SUTTON** is asking for contact with former students of piano and violin who studied at the RAM from 1936-9 and who may be able to help her with information about the atmosphere in the Academy and British musical life in those days. Miss Sutton's address is 5 Priors Drive, Old Latton, Norwich, NR6 7LJ, tel 0603 787129).

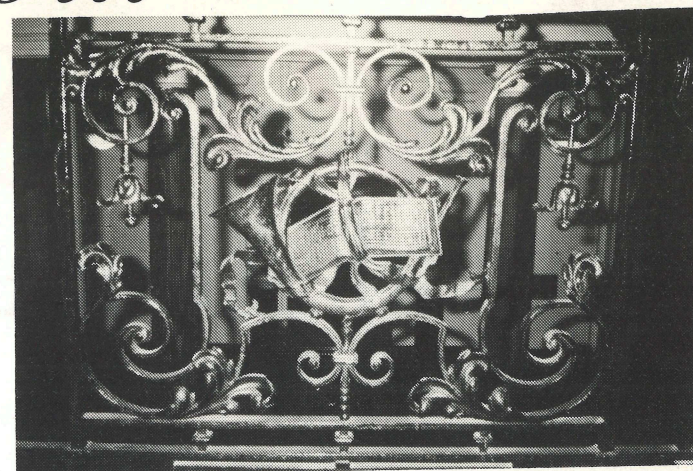


Photo Janet Snowman

*God Save the King* as it appears on the centre part of the beautiful iron-work on the main staircase. The iron gates, grilles and balustrade were designed by J Starkie Gardner

**A RECENT VISIT TO THE RAM** from former professor Guy Jonson resulted in various professors and administrative staff walking up the main staircase with their heads at strange angles, counting and singing, going up and down and shaking their heads ... in a sense of musical desperation we finally telephoned Guy to discover that *God Save the King* does not appear as one note on each set of cast iron instruments and staves, but the first few bars on each of three panels between the first and second floors. Ah, we breathed...

**SIX SPECIAL PROJECTS** awarded finance for the coming year include woodworking equipment for the instrument custodian; an Early Music String Orchestra; a First Guitar Experience; the development of CD-ROM resources in the Library; a free bass accordion concert; a recording of *Adam's Marble* by jazz students, and a 1995 Purcell Festival.

**WELCOME TO NEW STAFF** Margaret Bendor - our new general office manager, who previously worked in hospital administration at the Royal Brompton Hospital. Kirsty O'Leary has joined the finance department as payroll ledger assistant, Mary Hanway has joined the catering team having previously worked here on a temporary basis, and Mary Barber joins us from the Bourne-mouth Orchestras as our new orchestral librarian. Helen Williams is the new secretary to Dr Peter James, the Vice-Principal, and Mel Wiggins has

become personal assistant to Lynn Harrell.

**PROFESSOR OF VIOLA** John White's annual viola weekend in Harlow, Essex, received a wonderful review yet again in *The Strad* (June 1994). Composers whose works were performed included Alan Bush, Kjell Perder of Sweden, Timothy Bowers, Christopher Brown, Hugh Wood, Melanie Daiken, Graham Whettam and Robin Orr, and seven of the composers were present.

**READERS MAY LIKE TO KNOW** that Pam Farrow, who worked as secretary to both Sir Anthony Lewis and Sir David Lumsden, retired from the Academy last December. Violin professors Nona Liddell and Derek Collier retired at the end of last term, as did professors Alexander Kelly (piano) and Derek Simpson (cello), both of whom will continue as visiting teachers at the Academy.

## Queen's Birthday Honours List

Congratulations to the following former students who were honoured by the Her Majesty the Queen in the June Honours List.

*Knight Bachelor* - Simon Rattle CBE FRAM  
CBE - Philip Langridge FRAM  
OBE - Graham Johnson FRAM  
MBE - Penelope Adie (née Langrish)

## Recent Gifts



Photo Janet Snowman

The portrait of the Griller Quartet with Lindsay Quartet cellist Bernard Gregor-Smith (left) and Douglas Cummings, who joined them for a performance of the Schubert Quintet

To commemorate the life of Sidney Griller, former professor of chamber music, the above portrait by artist Henry Carr has been hung in the Academy on long-term loan by Jean Harvey, Head of Strings. It was painted to celebrate the Griller Quartet's 25th anniversary performance at the Wigmore Hall. It was purchased from Miss D. Palmer, having been left to her mother by the mother of Philip Burton, violist with the Quartet, who bought it from the artist. A huge thank you to the Lindsay String Quartet (Peter Cropper, Ronald Birks (violins), Robin Ireland (viola) and Bernard Gregor-Smith (cello)) with Douglas Cummings (cello) for their moving performance on the night. The drawing of the Lindsay String Quartet done at Dartington in 1965, has also been re-glazed and hung.

A photographic portrait of Myra Hess by Alice Burton, framed and signed by the artist and dated 1932, forms part of a gift from the estate of former professor of piano, Denise Lassimone, who also co-edited a book entitled *Myra Hess, by Her Friends*, published by Hamish Hamilton in 1966. The portrait is inscribed "For Darling Denise, her Loving Myra". Also included with the bequest are various photographs of Tobias Matthay and his wife and seven leather-bound books of works by Tobias Matthay, with his own annotations.

To commemorate Leonard Bernstein's 75th birthday and to honour his belief in education and scholarly pursuit, the Maestro's Estate has presented complete sets of all printed scores of Bernstein's music to leading music school libraries around the world. The collection includes complete scores of Bernstein's three symphonies, *Jeremiah*, *The Age of Anxiety* and *Kaddish*, as well as *Mass*, *On the Town*, *Fancy Free* and *Trouble in Tahiti*, among others. When printed, *West Side Story* and *Candide* will be added to the gift.

Thank you to Chairman of the Friends of the RAM, David Elyan, who has kindly donated to the library a copy of the first printing of Gilbert and Sullivan's *Trial by Jury*, published by Chappell and Co in 1875.

## Missing Parts

A plea for help from Clare Lane, the Academy's orchestral manager

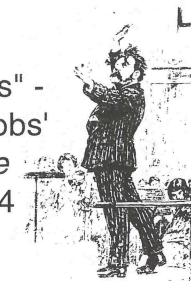
Most of you at some time will need to borrow parts for auditions, exams and concerts etc. In order to run an efficient orchestral library to service your needs, we need to ensure that the library is fully stocked and that parts are not missing. Sadly, over the years students both past and present have borrowed parts and have not returned them, in some cases on a huge scale - for example there are tuba, piccolo and bass clarinet parts missing from the majority of boxed sets.

If you have any parts out from the orchestral library, no matter from how long ago, please, please return them to us by placing them in the Orchestral Library pigeon hole in the General Office or by mailing them to Mary Barber, the new orchestral librarian, or myself. If you have any idea as to who may have borrowed music in the past and not returned it, let us know. No action will be taken against anyone returning parts - we just want them back!

Royal Academy of Music NEWSLETTER, September 1994

## PROMS '94

Sir Henry Wood from a cartoon in *Punch* - "Mr Punch's Personalities" - by Bernard Partridge. Arthur Jacobs' book, *Henry J Wood, Maker of the Proms*, was published in July 1994 by Methuen.



## Statistics, statistics and more statistics ...

A special tribute concert was given by the BBC Symphony Orchestra on 19th August to mark the 50th anniversary of the death of Sir Henry Wood (1889-1944), the founding conductor of the Proms, and another tribute was given by the Hallé on 5th August under the baton of Kent Nagano, to commemorate Sir John Barbirolli. One of six works to receive its premiere this year was *The Apocalypse* by John Tavener (1965). In 1995, the Centenary season, works have been commissioned from Harrison Birtwistle (1958) and James Wood (1976). Dame Moura Lympany (1930s), who made her Prom debut in 1938, made her 60th appearance this year. In 1976 Simon Rattle (1974) became the youngest-ever conductor of the Proms, when at the age of 21 he conducted the London Sinfonietta in a Round House Prom. He has appeared every year since, with the exception of 1988. Jean Harvey, the RAM's head of strings, performed in a Prom in the 1950s playing both a piano and a violin concerto at the same concert, and Odaline de la Martinez (1976) was the first woman conductor to conduct a complete Prom concert (with Lontano), in 1984.

The "top 10" conductors of the Proms are

	Number of works conducted
Sir Henry Wood	27,419 (sometimes 18 works per concert)
Sir Malcolm Sargent	2402
Basil Cameron	1987
Sir Adrian Boult	896
Sir Colin Davis	407
Sir John Pritchard	286
Sir John Barbirolli	240
Andrew Davis	230
Sir Charles Groves	212
Norman Del Mar	205

Out of the "top ten" soloists, former student Myra Hess (piano) performed in 91 Proms from 1908-61, including 18 performances of Beethoven's Piano Concerto No 4. Clifford Curzon (piano) performed in 68 Proms from 1895-1981, including seven performances of Beethoven's Emperor Concerto, Moura Lympany (piano) 60 Proms from 1938-1994.

## Over the past two months ...

To celebrate the first 100 years, the BBC World Service presented an excellent series on the history of the Proms produced by Dan Zerdin; a long feature was made for BBC Transcription Services; BBC Television Music and Arts made a feature film, shown on 19th August, which also used archive film of Sir Henry Wood and Ralph Vaughan Williams in the Academy in the 1950s. Hilary Summers, who sang in this year's Proms, acted the cameo role of a young singer trying to following the instructions written by Wood in his his *The Gentle Art of Singing*. Memorabilia contributed by the Academy to these programmes and to the exhibition at the Royal Albert Hall include a painting by Sir Henry Wood and his artist's palette (donated to the RAM by his daughter, Mrs Tania Cardew, two years ago), his famous tuning box and tuning gong, tuning forks, batons, the wooden cut-out figure of his face and a set of caricatures done by the artist Hanley Cooke in 1910. On the organisation side, Elizabeth Russell (1972) is concert and finance manager for the Proms.



## When in Africa ...

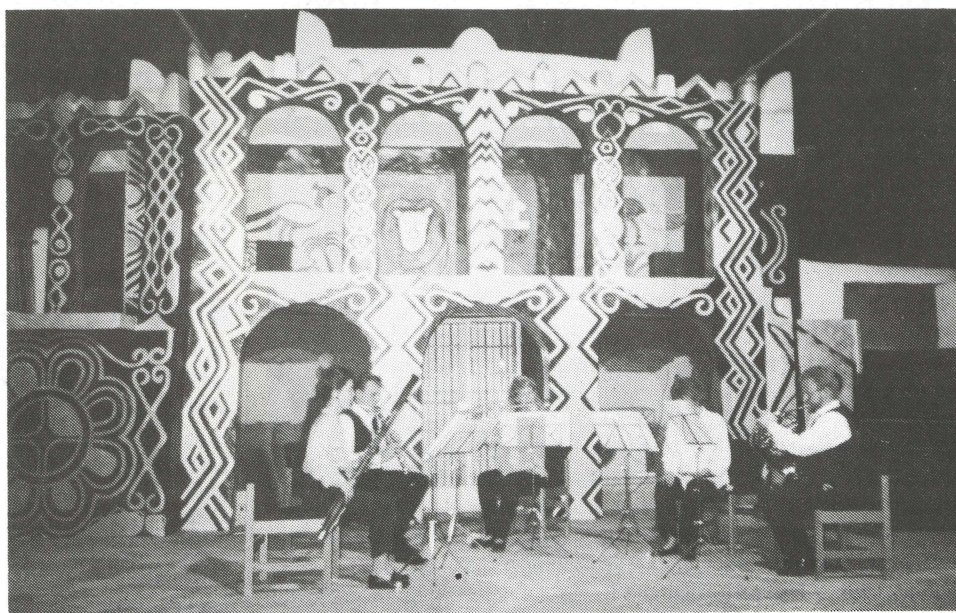
Kevin Elliott, horn player and erstwhile Warden of Ethels, the Academy's hostel, has been on tour

**Q** What does a hostel warden do during the Easter holidays?  
**A** A British Council tour of Nigeria with the Aeolian Ensemble

Going to Nigeria is an experience of a lifetime. A country of extreme poverty and wealth, with six-foot pot-holes in the middle of the fast lane on a motorway, can be very wearing on the old nerves. Never in my life have I been so nervous about performing as I was at our first concert, for which the venue was Ibadan University. The concert was sold out and people were turned away at the door. Many members of the audience had never even seen pictures of our instruments, but absolutely loved what they heard. The reaction was almost a riot. We could have been the Beatles! The response was the same when we set up five music stands in a mud-hut village and 'socked' Malcolm Arnold and Riecha to them. I've never had such an appreciative audience. The Council looked after us very well and, although we stayed in a couple of rough places, we also had the luxury of the Abuja Hilton. There must be so many places in the world where classical music has not yet reached and where people would really appreciate it. If they ever ask us to go anywhere again, no matter how obscure it sounds, we'll definitely do it. The rewards are so worthwhile. Performing with the Ensemble were Nina Thompsen (flute, RCM), Anne Glover - oboe, RCM, Andrew Webster (clarinet, GSMD), Fiona Bryan (bassoon, 1990), and yours truly.



Fellow and former professor Emanuel Hurwitz



Kevin Elliott and the Aeolian Ensemble performing in Nigeria

## News from former professors

**JEAN ANDERSON**, former professor of piano writes: I spent an enormously rewarding three months visiting Bangkok, Adelaide and the entire length and breadth of my homeland, New Zealand. Apart from the joyous reunions with family and friends, I enjoyed giving piano masterclasses, which were met with great enthusiasm and attention. Particularly memorable were the classes in Thailand, where the students were mainly advanced ones doing piano performance courses at the University in Bangkok. After each class they were included at a round-the-table feast, thus enabling one to communicate fully with them in a relaxed and friendly atmosphere. I felt we had much to learn about real courtesy from these Thai friends. Also memorable, in an entirely different way, was the suggestion from a very gifted young man in Christchurch, New Zealand, that quite the most useful and effective way of beginning his instruction would be a neck massage, since he had been teaching all day and was very tensed up and out-of-touch with the keyboard and, therefore, unlikely to be able to respond to any words of advice! I complied immediately, in public, to his suggestion, and thereafter all difficulties seemed to evaporate... Another stitch or two added to life's rich patterns. It was seven years since I had been in New Zealand, on that occasion acting as accompanist for Ifor James's horn masterclass on television, of the Hindemith Horn Concerto, and giving piano masterclasses. I shall not be leaving it so long before I return to those parts of the world

**JOAN LAST** HonRAM was on the piano faculty of the RAM from 1959-81. On retiring she continued her career of teaching, writing educational music, examining and adjudicating. She has been in demand by many countries for piano workshops and

masterclasses, and has worked in many parts of the UK, in 23 American states, Canada coast-to-coast, Scandinavia, Hong Kong, Australia, New Zealand, Bermuda, South Africa and Swaziland. Now 86 years old, she is fortunate in being in very good health. She is still teaching adult students and recently gave a teachers' seminar on 1994 Associated Board music. In July she discussed pedalling at the EPTA conference, on which she has appeared on many occasions and at several local centres. She plans a third visit to New Zealand in January 1995, partly work and partly holiday. This will be after her 87th birthday. Two new albums of music appeared in 1993, with more to come this year, including American publications. Joan Last was awarded the OBE in a recent Honours List.

A 75th Birthday Concert for former student and professor **EMANUEL HURWITZ** (who taught at the Academy from 1968-89) was held on Sunday 8th May at St Mary's Church, Hendon Lane, in aid of the Emanuel Hurwitz Chamber Music Charitable Trust, in which he hopes to secure the future of young string players whose talent might not be fully realised, to further their musical education and gain experience in chamber music by attending masterclasses and summer schools. Should anyone wish to contribute to the Trust, please contact Miriam Keogh, 44 Church Crescent, London N3 1BJ (tel 081 349 4067). The soloists in the Concerto for Two Violins by J S Bach were Emanuel Hurwitz and Nona Liddell. Mr Hurwitz has recently given masterclasses in Florence, and will give another in October in Boston, USA. Also teaching on the Emanuel Hurwitz Chamber Music Course in August were violinists Stephen Levine (1973) and Caroline Balding (1985) and harpist Miriam Keogh (1969).

## AND from South Africa and Australia

Professor of piano **PIERS LANE** visited South Africa and Zimbabwe and enjoyed a five-week tour, meeting several ex-RAM musicians in various orchestras. These included Peter Smith (double bass, 1984), Corinne Marsh (piano, 1992), Lionel Bowman (piano - in the 1930s), David Williams (trumpet, 1987), who plays with the Transvaal Philharmonic. Simon Milliken (double bass) would be more than willing to write back to RAM students who would be interested to work there, but who wonder what conditions are like, both living and money-wise. He can be reached through the Natal Philharmonic Orchestra, c/o The Playhouse, Durban, South Africa. Paul McLaughlin (bassoon, NCOS 1987) would also do the same for people interested in Capetown. His address is A2:9 Welgelegen, 18 de Villiers Street, Zonnebloem 7925, Cape Town.

Piers is delighted that he has been asked to return to South Africa to play Rachmaninov Piano Concerto No 3 with Russian maestro Yampolsky, at a gala concert on 15 December to celebrate the 80th birthday of the Capetown Symphony Orchestra. He feels he has "done his bit" for British music this year. For EMI, Hyperion and Lyrita record labels he has recorded concertos by Vaughan Williams, Delius, Finzi, William Busch and Eugene d'Albert (who can count as British because he grew up in Glasgow and Newcastle and studied at the Royal College of Music), the piano quintet by Elgar (with the award-winning Vellinger String Quartet) and pieces by Alan Bush, who is 94 this year. In the last couple of months he has also performed the Bliss Piano Concerto in London (which he did in the '91 Proms), and the Rawsthorne two-piano concerto at the Proms, with Kathron Sturrock, who deputises for him at the RAM when he is off on foreign jaunts. He has just returned from tours to Venezuela and Australia, and is preparing to record Strauss waltz transcriptions in early December.

**CARMEL KAINE** who is now a Senior Lecturer and Head of the String Department at the Queensland Conservatorium of Music, visited in June on a brief visit to London. She was delighted to be able to attend the RAM Graduation Ceremony and was reminded of Graduation of 1957 when, having won the three violin prizes in her first year, she was asked by Sir Thomas Armstrong to perform the Ravel Violin Sonata. Carmel is in London for the Australian Youth Orchestra's Prom Concert, of which her student is the co-leader. Of her ex-students at the RAM, Jackie Hartley has recently been made co-leader of the BBC Symphony Orchestra, and has joined the teaching staff of the RAM, as have her other pupils Nicholas Miller and Sophie Langdon. Carmel recorded with the London Virtuosi in London, and performed with them in Segovia in late July.



OUR MAN IN CANS. David Palmer (1965) conducts an RAM orchestra for a recording of his arrangements of the Beatles' *Sergeant Pepper's Lonely Hearts' Club Band*. The recording will be released on EMI later in the year. PHOTO Ian Murray.

## RAM Hints & Tips

A request to readers from Janet Snowman

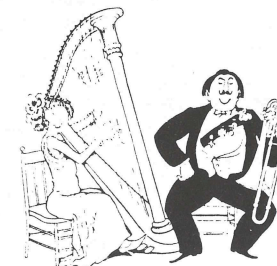
I am preparing a practical "Hints and Tips" handbook for RAM leavers, with help from teaching staff, orchestral managers, opera companies and others. If any reader has the time to contribute to this, I would be most grateful if you would jot down a few lines and send them to me at the Academy. You could consider including useful practical information to do with audition repertoire, orchestral excerpts, CVs, teaching, broadcasting, getting dates with music clubs and festivals, what NOT to do, any ideas with publicity materials etc. Views from orchestral principals, pianists, composers, singers and freelance players would be especially welcome, and I am planning to have the material coordinated by November, with a view to sending it to 1994 leavers in January and making it available to Academy students thereafter.

## JAZZ and SPIRITS RISING

**THE JAZZ COURSE** has released its first CD - *Spirits Rising*, produced by Nick Ingman, head of commercial music at the Academy, and directed by Graham Collier. It includes student compositions and performances by the Big Band and smaller groups. (RAM 001CD). The first issue of the new magazine of the International Association of Schools of Jazz, *Jazz Changes*, was produced by printer Con Spinks for Graham Collier at the RAM. It deals with Jazz Education in America and within its pages, contributors and advertisers will have immediate access to the decision-makers in jazz education and teachers and administrators throughout the world. If there is any potential contributor wishing to see a copy of the first issue, please write to Graham c/o the Jazz Department at the Academy, or telephone 071 873 7338.

## Harp Strings

**PROFESSOR OF HARP, SKAILA KANGA**, reports that eminent harpists Osian Ellis (1948) and Elinor Bennett (1953) visited in the summer term for masterclasses on Britten and William Mathias. Student Anne-Sophie Bertrand performed the Concerto for Harp by Ginastera on 12th May to widespread critical acclaim. With Catrin Morris-Jones, Julia Thornton and Emma Ramsdale, she participated in the Cardiff International Harp Competition in June. On 29th November we are presenting another harp chamber music concert, following last year's successful event. This year we are performing works by Jean Françaix, Ibert, Jolivet, Richard Rodney Bennett, and a repeat of Adam Gorb's *Harps of Gold* for five harps. We have also commissioned Melanie Daiken to write a new work, *Firenze*, for flute, harp and string trio, which will receive its world premiere on 7th December in the Principal's recital with professor of free bass accordion, Owen Murray. Our harp students will also take part in a composers' workshop with the composition faculty students in the autumn term, with the idea of producing some new works for harp and ensemble for the spring term of 1995. As a direct result of our chamber music activities, Anne-Sophie Bertrand was invited to perform chamber works by Debussy, Ibert and Caplet for the UK Harp Association on 3rd July.





## What Churchill can do for you ...

June Keyte (1963) has worked with children's choirs for many years. She was awarded a Churchill Fellowship in 1990 and a School Teacher Fellowship to Selwyn College, Cambridge, for the Lent Term 1990-1.

Can you imagine what it would be like to wake up one day and find you can go anywhere in the world - all expenses paid - for three to six months? No responsibilities, no work - just pursuing some very special project in another country? Well, it's the Churchill Fellowship's offer for all citizens in the British Isles. Every year, at the end of the summer term, leaflets are distributed to all public libraries and they will list the various categories for travelling in the following year. You can apply from the ages of 19 to 90: you can be a housewife, a businessman, a railway employee, a student or retired - you just have to show a special interest and involvement in one of the ten categories offered that year.

The categories vary enormously - farming, embroidery, sports management, hill-climbing, diamond cutting, the probation service, preparing for international competitions. And if your particular desire is not offered you can ask to be placed on the Churchill Fellowship mailing list and see if your choice will be on offer the following year.

For some 20 years I had been training children's choirs for BBC Schools radio programmes, television and other educational recordings which needed young voices. During this period my choir, the Kingsmead Singers, had been on tour every year - to Iceland, Monte Carlo, Denmark, Finland, Germany and France and many other European countries. We had the opportunity to listen to other splendid choirs and the music of their particular homelands. Finland was absolutely outstanding. We were the first children's choir to visit Finland and were much in demand for TV, radio programmes and main concert venues in Helsinki. I'd always longed for the opportunity to return there for a really intensive tour visiting children's choir trainers, meeting composers and attending choir rehearsals.

Patiently, year after year, I was sent the Churchill Fellowship categories and after seven years - could hardly believe my eyes when I saw a very special title close to my heart. 'TRAINERS OF CHILDREN'S CHOIRS'. I sent for the application form and, after getting through three rounds of questionnaires, I was thrilled to be called for interview. Several thousand people apply each year, and about a hundred are chosen (between 8-10 candidates in each category).

My journey began at the International Society of Music Education Conference which was held in Helsinki. What a showcase and decorative window for the best of Finnish vocal training and performance! Their philosophy of music education starts even before birth. In towns and villages throughout Finland I found a similar pattern emerging. Music classes for ante-natal parents in relaxation and easy movement, followed by mothercare music classes for babies from three to nine months; up to 18 months, from 18 months through to nursery education prior to school. Simple Finnish compositions; nursery rhymes, gentle rocking melodies; tapping rhythm lightly with the little one's fingers and toes - some 20 minutes or so several times a week, where young mothers can introduce music of their culture in safe, happy surroundings.

Choral work has a very high profile and the families of children who sing in choirs have great enthusiasm of rhythm and a very high regard for the choir trainers, accompanists and other music staff. They really love singing and are so very proud of their national heritage of songs.

I had the privilege of visiting some wonderful choir trainers for children's choirs (many of whom also directed the adult male voice or mixed voice choirs in the town) - Sisko Maunnonvarra in Rovaniemi (Lapland); Paavo Mäntö and Liisa Räisänen from Oulu (in the North); Tapani Tirila from the North West - Oulainen; Anne Maya Silanpää from Turku in the West; the marvellous Kari Alä-Pöllänen of Vox Aurea and Soili Perkio from Jyväskylä in Central Finland, and



June Keyte

from the South and Helsinki itself - Iris Sundberg and the great mentor of children's choirs, Erkki Pohjola from the Tapiola Children's International Choir.

Rehearsals always begin with some 20 minutes of physical relaxation exercises (often taken by one of the pupils) followed by choral exercises directed by a young trained singer who is often keen to be a conductor too. After some 40 minutes the actual music rehearsal begins. In every class, the children are self-motivated and disciplined and the majority of the singers in these top choirs all play an instrument. In the case of the Tapiola choir, they all **have** to play an instrument!

In the two years since I returned, I have so much enjoyed corresponding with Finnish colleagues and having them to stay in our home. Finland is a wonderful country - it seems so far away, but is just a two-and-a-half hour flight. Believe me - you'd have a splendid time. But even better - why don't you look out for the Churchill Fellowship literature and apply for a Fellowship yourself?

Churchill Fellowship categories for 1995 have now been announced. Among the ten categories are those of opera producers and designers; German history past and future; multi-media aids to higher education; alternative medicine, and individual exploration and adventure. Tel 071 584 9315.

### HORN PLAYERS WANTED



Information, stories, anecdotes, photos, old programmes, newspaper cuttings referring to the horn during this century, are wanted as material for a book on the horn, written by a professional player. Kindly send to Tony Catterick, 59 The Crescent, Abbots Langley, Herts, WD5 0DR. Tel 09233 262198

**AN APOLOGY** - An error crept into the piece by Jeremy Blandford published last term. Of course it was Anton Webern, not Alban Berg, who was the innocent victim of war. Jeremy writes that his research proceeds slowly, not helped by the fact that he has spent some weeks in hospital away from reference materials. His priority is to overcome his back problems and get back to performing on both organ and piano.

## LONDON UNITED

How have two busy musicians, both of whom attended the Royal Academy of Music, become involved in one of the largest music contracting and management companies in the country? RICHARD ADDISON is a member of the Royal Philharmonic Orchestra, a professor at the Academy and a guest principal in many orchestras, and DAVID WHITE a freelance clarinettist involved in orchestras, session and theatre work. David, who left in 1973, tells the story.

Twelve years ago the conductor and composer Michael Reed needed musicians for a series of recordings, and asked me and Richard Ihnatowicz to contract the players. From this beginning we decided to form London Musicians Ltd and expand into other areas of the music profession, such as artist management. Through Michael we fixed musicians for the West End musical *Peg O' My Heart* and a big break came when he was asked to record music for Torvill and Dean. The record was hugely successful and achieved a gold disc.

Emboldened by this success, it seemed a reasonable idea to promote two concerts at the Royal Festival Hall and Birmingham with Michael conducting a large orchestra playing the music we had recorded. Alas, we did not realise the importance of advertising and marketing, and so few people attended that we lost nearly £15,000. However, this financial disaster had two good results: it gave Michael a taste for conducting a large orchestra and forced us to concentrate on turning what had been no more than a hobby into a profitable and well-run business in order to repay our bank overdraft.

It was at this point that Richard Addison, who had played principal clarinet in concerts and had been impressed by both Michael and our entrepreneurial spirit, joined the company as a director. Richard's drive and enthusiasm galvanised us into action. By this time Michael was conducting *Phantom of the Opera* and we thought that a concert version of Andrew Lloyd Webber's music would give him a chance to expand his career. In the event, the concerts were an enormous success and are now performed throughout the world. Michael's high profile meant that other artists approached us to represent them, and we now look after such soloists as Jonathan Snowden and Alasdair Malloy, and conductors Steve Brooker, Richard Balcombe and Julian Bigg. One of the great strengths of our company is the fact that Richard and I are still busy working musicians, and are therefore aware of all the problems players face. This has given



David White, Richard Addison and Mike Reed

us a reputation both amongst the musicians themselves and the producers and directors for the quality of the orchestras we contract, and the fairness and respect we give our musicians. Sylvia Addison joined the company five years ago and is now our orchestral manager. During this period she has been responsible for booking orchestras for the Royal Variety Shows, Liza Minelli and Julie Andrews and tours with Michael Crawford and Lorna Luft. London Musicians Limited have strong links with the Really Useful Group and have been responsible for albums with Sarah Brightman and the orchestral recording of *Sunset Boulevard*. We are currently the orchestral managers for Andrew Lloyd Webber's West End productions of *Phantom of the Opera*, *Cats*, *Starlight Express*, the touring production of *Joseph & The Amazing Technicolour Dreamcoat* (if you look carefully, you may see Marcus Tilt, who graduated from the RAM in July, on one of the keyboard chairs), and Robert Stigwood's West End production of *Grease*.

We started our operation from the front room of my house with a desk and a telephone and have grown to a large and successful company operating from a suite of offices with all the latest technology. However, we always remain aware of the importance of encouraging young musicians and maintaining a personal and friendly contact. People often drop in for a coffee and a chat. If you see Richard when he is teaching at the Academy, try to remember that he may have more on his mind than the way you play your scales!

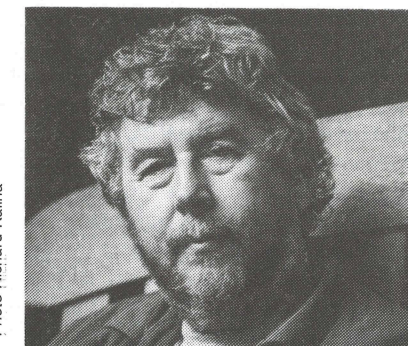
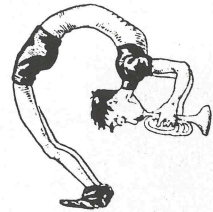


Photo Richard Kalina

Congratulations to SIR HARRISON BIRTWISTLE (above) (1958), who has been appointed to the newly-created Henry Purcell Chair at King's College, London, as the College's first Professor of Composition. The new Chair is the only permanently established professorship of composition in the country, and the most prestigious position for a composer that the British academic world can offer. Sir Harrison will teach mainly post-graduate students at King's and will be head of the Division of Composition within the Department of Music. He is also the composer-in-residence for the London Philharmonic Orchestra.

*Never So Pure A Sight* (Yr Eneth Ddisglair Annwyl) - Morfydd Owen (1891-1918) - A Life in Pictures by Rhian Davies has been published by Gomer (ISBN 0m 860383 9363). This comprehensive photographic collection of documents chronicles the composer's almost fairy-tale rise to prominence from corner shops in the foothills of the Rhondda to a West End *pied-a-terre*, to the Royal Academy of Music, and her premature death. In Welsh and English.





# Bush Telegraph

Thank you to everyone who sent in News for this section. We would be especially delighted to hear from older former students and those living abroad. Many mentions of New Zealand, as well as busy guitarists, conductors, singers and organists in this issue.

**Penny Adie** (née **Langrish**, 1976), who was awarded an MBE for services to music in Oman in the recent Queen's Birthday Honours list, writes that after ten wonderful years in Oman, she and her husband have returned to their home on Exmoor and are opening their three holiday cottages, bed-and-breakfast and an arts centre there. Set in the heart of Exmoor's National Park, the Adies' farmhouse renovations proved more than just a normal challenge - they began without mains electricity. The end result sees a complex beautifully finished with antiques, views down the valley and a stone barn which is ready for concerts, complete with Penny's Bosendorfer which has survived several years in Oman! Penny has worked out that she has arranged 33 Gulf tours involving 109 musicians over five years - this has meant approaches to over 100 companies Gulf-wide for sponsorship; over £236,000 was raised to cover fees, advertising and printing, and eight airlines and 18 hotels were used both for venues and accommodation.

**Steven Barnard** left the RAM in 1978, after which he freelanced prior to being appointed principal timpanist of the BBC Welsh Symphony Orchestra (now BBC National Orchestra of Wales). He writes that about 18 months ago the orchestra appointed a full-time education officer and he has been involved in all the education projects so far. At present he is involved in a special schools project, working with handicapped children, which he finds very rewarding. This is of course in addition to the busy work schedule of the orchestra which includes, later in the year, a tour to the USA and a free open-air concert to launch the new Cardiff Bay Barrage project. He looks back fondly on his time at the Academy and feels he owes much to his teachers, James Blades and **Nicholas Cole**.

**Greta Bannar-Martin** (née **Scull**, 1937) has written a booklet entitled *My Musical Memoirs* to raise funds for the charities with which she is connected, including Rotary International and the Soldiers, Sailors and Airmen's Families Association. On the front of the booklet is a "contracted" version of the RAM's beautiful original certificate.

**Peter Barley's** (1992) two compositions *Author of Life Divine* and *Not Everyone That Saith Unto Me* have been issued in print by Encore Publications. They are suitable for church choirs, both works being written in a contemporary idiom and set to lead congregations into a deeper spiritual understanding. Peter studied for two years with Paddy Russell on the Church Music Course. Further information from 0732 366672.



Penelope Adie

**Carlos Barboza** (1992) has been appointed flute and piccolo player with the Sao Paulo State Symphony Orchestra in Brazil. The post had been unfilled by a permanent player for many years.

**Jennifer Barrie** (1991) went to Bermuda to teach for the Menuhin Foundation of Bermuda. She was principal second violin in the Bermuda Philharmonic, and played in the Menuhin Foundation Quartet. From Bermuda, she went on to the USA to study with Andrés Cardenes (concertmaster of the Pittsburgh Symphony). She graduated from Carnegie Mellon University this summer with a Master's Degree in violin performance. Whilst in Pittsburgh, she freelanced with many orchestras and gave many recitals with her trio and quartet. At Carnegie Mellon, she was concertmaster of the Philharmonic and Opera orchestras. Having spent the summer in Mexico, she has now returned to England. Jennifer was married in June.



Greta Bannar-Martin

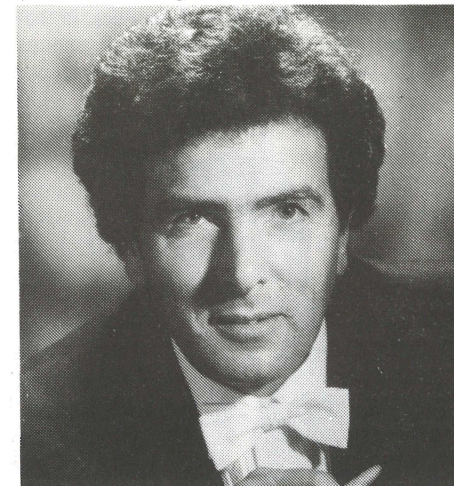
Harpist **Elinor Bennett** (1953) writes with news of a new recording called *Sea of Glass* with music by John Metcalf, Arvo Pärt, Philip Glass and others (Lorelt, LNT105). She presented a television programme based on *Harp Scrapbook* by John Metcalf for S4C in February of this year, and was musical director of a series of six masterclasses for TV with Kenneth Bowen, Mary Lloyd Davies, Iwan Llewellyn Jones, Eleunid Owen and Brian Raby.

Congratulations to flautist **Emily Beynon** (1991) and double bass player **Dominic Seldis** (1992), two of the three young artists selected for representation by the Young Concert Artists' Trust. Dominic is the first double bass player to achieve this distinction.

A welcome letter from Dublin with news of the brass-playing twins, **Lesley** and **Soo Bishop** (both 1979, and daughters of composer **Betty Roe**). Lesley, who studied French horn with Derek Taylor, freelanced with many English orchestras before taking up the position of co-principal horn in the Radio Telefis Eireann Symphony Orchestra in 1982. In 1983 she became one of Europe's only female principal players, and she remains as first horn of the now renamed National Symphony Orchestra of Ireland. Her section includes as fourth horn, **David Atcheler** (1985). She has also qualified as a massage therapist with a particular interest in stress-related and RSI problems. **Soo Bishop** studied trumpet with Sidney Ellison and qualified as a music therapist (the first brass player to be accepted onto the Guildhall course) and music teacher. She is married to Paul Beer (trombone) and runs a highly successful series of music classes for children, Playaround - combining this with theatre workshops, party entertainments, hospital concerts and adjudicating. To celebrate their 40th wedding anniversary, parents Betty Roe and John Bishop launched a new book of Betty's songs *On the Lighter Side*, at the Essex Hall, Notting Hill Gate on 27th May. At the same event pianist **Peter Jacobs** (1967) gave the first performance of Betty's *A Mystery of Cats* which she wrote for Peter. On 11th June, Betty and pianist Richard Wilkins presented their entertainment *Funny You Should Sing That* to the Southampton Centre of the ISM.

After leaving the Academy, **Garth Blackburn** (1970) was appointed director of music at Bridlington School. Several years later, when the Grammar School became a co-educational comprehensive, he took on the role of head of year. The faculty, which now consists of music, drama and dance, continues to flourish, Garth acting as support to the present head of faculty. Concerts, services in the Priory Church and stage productions are regular features of school life. He pays regular visits to London and calls in at the Academy whenever possible. A steady supply of his students over the years have entered the Royal Schools, **Ruth Tyldsley** (bassoon) being the most recent entrant to the RAM. For many

years Garth has been the Associated Board HLR for Bridlington.



Howard Blake

**Howard Blake** OBE (1960) has written a vocal cycle of Robert Louis Stevenson's poems, which he has called *The Land of Counterpane*, in response to a commission from the Mary Erskine School in Edinburgh which celebrates its tercentenary in 1995. *The Land of Counterpane* for girls' choir and orchestra will receive its world premiere at the Usher Hall on 25th March 1995. A BBC film based on the score is in production and is scheduled to receive its first showing at Christmas in 1995. More of Howard's work was heard at both Kenwood Lakeside and Marble Hill, where Howard performed his Piano Concerto with the Royal Philharmonic Orchestra over the summer, and conducted a performance of his Violin Concerto (with violinist Christiane Edinger), with the English Sinfonia. The Suite for Strings from *A Month in the Country* and the Brass Sinfonietta became available on the date of the concerto's London premiere at Kenwood, on ASV Records. *La Belle Dame sans Merci*, a tone poem for large orchestra based on the famous poem by John Keats, was given its world premiere and featured in a concert at Kenwood Lakeside on 2nd July accompanied by a firework display. This work was commissioned to celebrate the 10th Anniversary of English Heritage.

Also at Kenwood Lakeside, soloists Janice Graham (violin) and **Robert Max** (1987, cello) performed the Brahms Concerto for Violin, Cello and Orchestra Op 102 with The London Mozart Players conducted by Howard Shelley. **Bramwell Tovey** conducted the City of London Sinfonia, with oboist **Nicholas Daniel** (1983) and clarinetist Joy Farrall performing the concerto for Clarinet, Oboe and Orchestra by John McCabe. Bass **Neal Davies** (1989) sang the role of Angelotti in the Welsh National Opera production of *Tosca*. **Philip Ellis** (1984) conducted the English Sinfonia in a concert of favourite music of Mozart, Vivaldi and Handel. **John Bradbury** (1990) was the soloist with the Wren Symphony Orchestra on 14th August and RAM professor **Anthony Hose** conducted the Brighton Philharmonic on 7th August - with soloist, professor of piano **Piers Lane**,

performing the Bliss Piano Concerto in B flat major.

In February of this year, **Ula Oakley** (née **Brett**, 1951) attended a memorial Evensong at Guildford Cathedral, a Thanksgiving for the life of **Jean Bush** (1948), who studied the piano with **Denis Matthews**. 'During the war,' Ula writes, 'Jean worked as a Land Girl, so she must have been a relatively "mature" student. She was a teacher at the County School of Music in Guildford for 30 years, and her pupils went on to become Associated Board examiners and rising opera stars. Many of the Cathedral's Lay Clerks were among her pupils, inspired by her teaching and her brilliant accompaniment'.

**Rhodri Britton** (1986) writes that he is currently in the third year of his engagement as principal baritone at the Landestheater Eisenach, where he is singing the roles of Figaro (*Le nozze di Figaro*) and Cecil in Donizetti's *Maria Stuarda*. Next season's plans include Leporello in a new production of *Don Giovanni*, Nick Shadow in *The Rake's Progress*, and Mephistopheles in *Faust*. He has also been invited to perform *Winterreise* in Hong Kong in December 1994 at the University's concert series, to be preceded by workshops on the piece with students at the Music Academy there. When not singing for his living, Rhodri likes to give concerts on the Flemish virginal which he has recently finished building (a copy of an instrument by Couchet of 1650, in the Vleeshuis, Antwerp), both as soloist and accompanying the Danish soprano Birte Stokkeboek.

**Adrian Brown** (1972) conducted the National Youth Orchestra in preparation for Sir Colin Davis's Barbican appearance with them in March 1994. He was chairman of the jury, and ran a seminar for the National Association of Youth Orchestras' British Reserve Conducting Competition.

Ex-RAM orchestral players who performed on the recent Bournemouth Symphony Orchestra tour of the USA include violinists **Jack Maguire** (co-leader), **Kate Skinner** (1989), **Jonathan Taylor** (1971), **Penny Poole** (1984), **Anne Fleetcroft** (1978), **Lara Carter** (1988), **Caroline Berthoud** (1963); violas **Judith Brice** (1986), **Sally Brown** (1966), **Nigel Giles** (1985), **Ian Pillow** (1966) and **Terence Nettle** (1986); **Peter Rendle** (oboe, 1973), **Celia Craig** (cor anglais, 1991), **Norman Hallam** (clarinet, 1968), **Robert Walker** (contra bassoon, 1971), **Ruth Hubbard** (horn, 1990), **Kevin Smith** (bass trombone, 1987), and percussionists **Kevin Field** and **Andrew McDonald** (both 1988).

Marimbist **Colin Boyle** (1990), who held a teaching Fellowship at the RAM during the past academic year, has won an award from the organisers of Portobello Concerts, which included a performance on Classic FM, a recital, and a series of publicity photographs from top photographer Clive Barda.



The Emperor String Quartet

**Martin Burgess** (1990), leader of the **Emperor String Quartet**, writes that the quartet is extremely busy at present, this season giving around 60 concerts in the UK, France and Belgium. In March they recorded their debut recital for BBC Radio 3, and were invited to give a live broadcast in June. In March they gave a concert in the Purcell Room promoted by the Park Lane Group, which included a work written by **Kenneth Dempster** (1986). On 3rd June they performed at the Wigmore Hall in a concert supported by the Edward Boyle Memorial Trust Award (they were winners of the 1992 award), in a programme which also included a newly commissioned work by the Quartet by **Paul Kellett** (1991), called *Two White Lies*. Other members of the quartet include **Clare Hayes** (violin), **Fiona Bonds** (viola) and William Schofield (cello).

Bassoonist **Sarah Burnett** has been awarded the 1994 Mick Baines Award, presented to a young musician who has given outstanding service and commitment to the European Community Youth Orchestra. Sarah, a former pupil of John Orford, is currently studying with Klaus Thunemann at the Hochschule für Musik in Hannover and will hold a Meaker Fellowship at the RAM in 1994-5. **Mick Baines** (1947-90) began his association with the ECHO in 1984, subsequently becoming its professor of horn.

Recent projects for **Ruth Byrchmore** (1991) include *Song Cycle*, commissioned by the Women's Playhouse and given its first performance in the Queen Elizabeth Hall in June, *Baba Yagar*, a children's opera commissioned by Kent Opera for performance at the 1995 Canterbury Festival, and an organ work for Colm Carey, premiered at the International Organ Festival at Westminster Cathedral in August. Ruth has also been commissioned to write a new work for the City of Birmingham Choir for December 1994, and a new choral work for Schola Cantorum of Oxford for 1995. Following an interview and profile on BBC Radio 4's *Women's Hour*, she made her debut as a programme presenter on another station, and she continues to work with the Eve Music Group in the promotion of music written by women.

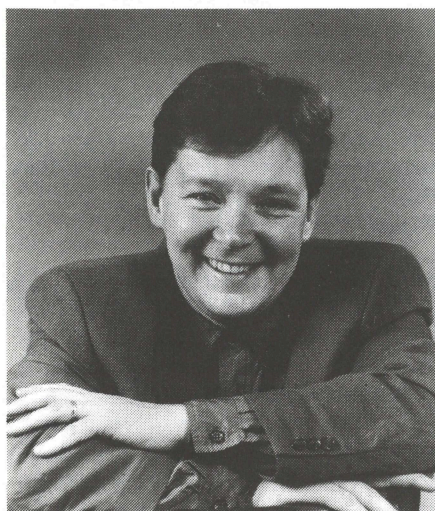


Baritone **David Campbell** (1993) has been working with various opera companies including Stowe Opera, DGOS Opera Ireland and Crystal Clear Opera. Recent roles have included Monterone (*Rigoletto*) with Opera East and Figaro (*Le nozze di Figaro*) with Opera Brava.

*A Castle of Dreams* for horn, violin and piano and *A Day in the Country* for horn and piano are recent works by composer **Gordon Carr** (1965), published by Broadbent and Dunn Ltd.

**Ruth Johnson** (née **Chilton**, 1969) is currently practising as a District Nurse in Warwick, but still continues to make music regularly, including singing with St Michael's Singers at Coventry Cathedral.

After a strong campaign to gain a new piano in the famous Pump Room in Bath, **Tom Clarke** (1971), who organises concerts for the Bath Georgian Festival and the Young Recital Artists' Society has been awarded a grant of £2000 to start off a fund-raising campaign for a good concert grand. Any further contributions can be made directly by contacting him on 0225 314344 - Tom needs around £30,000 more!



Nigel Cliffe

Baritone **Nigel Cliffe** (1984) writes that alongside his work at the University of Huddersfield next year, he has been invited as a guest teacher to the Lyon Conservatoire, the Sweelinck Conservatoire in Amsterdam and the Centre de la musique Baroque in Versailles. He is planning, with agent Maggie Whitman, the next Norwich Schubert weekend for 27-29th January 1995 - many RAM alumni will be performing (tel 0263 768246 for details).

Younger colleagues of dancer Francesca Dallaglio, who died in the Marchioness Ferry disaster on the Thames, performed a new ballet in her memory at the Barbican. The work was composed by **Anne Collis** (1965) and performed by the National Symphony Orchestra, of which Anne is a director.

**John Cundall** (1961), who is living in Yorkshire, has retired early from peripatetic

brass instrument teaching, and is now playing the viola and also working part-time in a model railway shop, partly out of interest and partly to boost finances.

**Lynne Davis** (1985) performed the role of Helen in a new opera written by the young American composer Michael Torke, called *King of Hearts*, due to be shown on Channel Four Television.

Congratulations to soprano **Amanda Dean** (1992) and husband **Geraint Hylton** (formerly **Roberts**, 1992), whose baby Billie Enfy's Dean Hylton was born on 1st May.

**Charlotte Ellis** (1960), who studied piano with Madeleine Windsor and clarinet with **Alan Hacker** (1959 - see page 11), specialises in teaching young beginners on piano and recorders, combining private teaching with working in schools. She currently teaches at Latymer Upper School in Hammersmith. Adult beginners and restarters are a strong interest, and she also has a class of 32 keen pianists for the LEA Adult Community Education for Hammersmith and Fulham. In addition to this, Charlotte is musical director of Harting Church Concert Series, Petersfield, Hants (last summer's concert raised £550 for charity) and Crescendo Children's Concerts in West London. She also accompanies her husband, tenor John Taylor, including performing his compositions.

**Kemp English** (1986) is to take up an appointment as lecturer in music (keyboard studies) at the University of Otago, New Zealand. Kemp will coach fortepiano, organ, harpsichord and piano students and pursue an active performing career throughout New Zealand, Australia and the Far East. After the Academy, Kemp studied at the University of York, culminating in an MA degree in music performance.

Organist **Carleton Etherington** (1990) has been named the Royal College of Organists' *Performer of the Year* after winning this prestigious award, held at St Marylebone Parish Church in October 1993. He currently has a busy schedule of recital engagements throughout Britain. Last year he gained third prize and the audience prize at the St Alban's International Organ Competition and, in 1992, won first prize at the Paisley International Organ Festival Competition. He is presently sub-organist of Leeds Parish Church.

**Lynne Morley** (née **Foulston**, 1984) has recently become the first guitarist in Britain to qualify as a Suzuki teacher. The guitar is the latest instrument to be introduced into the Suzuki Method, teacher training having recently begun in Lyon, France. The course and the books are "hot off the press", and she has had an exciting and stimulating year working towards accreditation. Moreover, she was the only guitar student on the course this year. In January Lynne was invited to the annual European Guitar Teachers' Association conference at the RAM to give a short

talk on the development of Suzuki Guitar. She will start her first guitar group in Ipswich, where she currently resides, in the autumn.



Kemp English

Critic Felix Aprahamian's 80th Birthday Concert was celebrated by the Nash Ensemble at the Wigmore Hall on 4th June. The ensemble (which was named after the Nash terraces at the rear of the RAM) and its director, **Amelia Freedman** (1964), devised a programme with Felix Aprahamian which included works by French composers performed by, amongst others, harpist **Skaila Kanga** (1966) and cellist **Christopher Van Kampen** (1966).

Congratulations to **Lesley Garrett** (1979), who gave birth to her second child, a daughter, earlier this year. Lesley has released a new single of the Flower Duet from *Lakme*, singing both parts. She has recorded many of the jingles for Classic FM.

Viola player **Esther Geldard** (1992) was awarded a scholarship to attend masterclasses at Banff Centre for the Arts in Canada this summer. She performs with the Philharmonia and other major orchestras throughout London, whilst continuing her solo and chamber music career.



Tom Clarke

Composer **Adam Gorb** (1993) won an international prize in January for his piece *Metropolis*, which was first performed at the RAM in March 1993. The Walter Beeler

Memorial Prize for Wind Band Composition, is based in Ithaca, New York State, where the work was performed in March 1994. Recent premieres for Adam include *Suite for Winds*, given its first performance at the Royal Albert Hall by nearly 100 young woodwind players from Berkshire, conducted by **Charles Henwood** (1978), and *Scenes from Brueghel*, commissioned by the National Youth Wind Orchestra and performed at the Pittville Pump Room in Cheltenham conducted by David Campbell. Adam has completed *Some Corner of a Foreign Field* for string orchestra, premiered at the Bournemouth International Festival in June by London Musici conducted by **Mark Stephenson** (1980), and has another commission for Berkshire Education Authority for the summer.

**Adrian Goss** (1977) is leaving King Edward's School, Witley, as a director after twelve years, to take up the post of director of music at Caterham School where he will head a department of five full-time and 30 part-time music staff at an establishment of 950 pupils. In addition, Adrian has examined for the Guildhall School of Music for both grades and diplomas over the past ten years, has been adjudicating for seven both regionally and nationally, most recently for the National Festival of Music for Youth (Schools Prom). He continues to lecture and give masterclasses on choir-training and vocal technique whilst still actively pursuing a busy life as a professional tenor, specialising in oratorio and English Song.

**Peter Gould** (1973) has just formed a fourth choir based at Derby Cathedral, where he is Master of the Music. Apart from the traditional choir of boys and men and the voluntary choir of adults, he now runs two youth choirs, one for boys and girls aged 9-13 and another for those aged 14-18. The cathedral choir have just released a new recording of wedding music called *Love Divine*, and toured Strasbourg and Germany's Black Forest in the summer of 1994.

**Bernard Gregor-Smith** (1967) and his wife, pianist Yolande Wrigley, had a new CD released by ASV in May - the complete works of Arnold Bax for cello and piano - the first time these works have been recorded for CD. They gave a recital in June at the Wigmore Hall of works by composers Miaskovsky, Firsova, Shostakovich and Rachmaninov. Bernard is a founder-member of the Lindsay String Quartet.

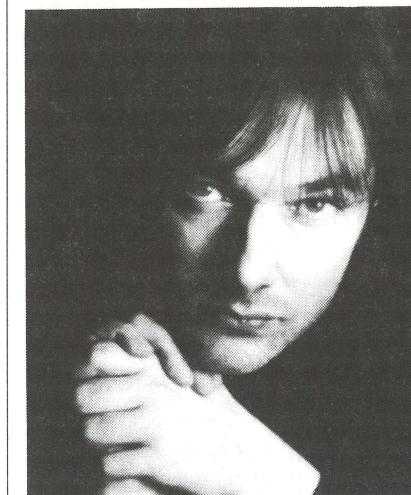
**Jonathan Gregory** (1972), after spending 15 enjoyable years music-making in Belfast, has moved to Cambridge where he is organist and director of music at Great Saint Mary's, the University church. He and his wife Yoshimi have founded the UK-Japan Choir and Orchestra, which rehearses and performs in London and Cambridge and features UK and Japanese performers. Participation from RAM singers and instrumentalists is encouraged. For details contact Jonathan on 0223 414566. He has just released a CD (Mirabilis label)

on the new Kenneth Jones organ in Great Saint Mary's.

**Lesley Gwyther** (1977) is No 4 first violin with the Royal Liverpool Philharmonic Orchestra, where, apart from a short spell with the Las Palmas Symphony Orchestra, she has been since leaving the Academy. As well as a busy schedule with the orchestra, Lesley also plays a lot of chamber music, having formed her own string quartet and, more recently, a piano trio, the Florian Ensemble, with whom she appears regularly in concerts around the north-west. She has also recorded for BBC local radio, Radio Merseyside, both as a chamber player with the Florian and other ensembles, and as a recitalist in her own right. She has led the RLPO on several occasions, and this season her photo is featured on the cover of the concert programmes as well as on publicity posters and other materials on display all over the north-west. She is a keen and committed teacher, something she has really grown to love, and has many pupils of all ages. When she has some spare time she likes to indulge in one of her favourite hobbies, embroidery, and can often be seen between rehearsals and concerts sitting in a corner somewhere, stitching! Lesley recently married Eddie Thomas, the principal double bass in the RLPO, and they live in the Wirral.

Former professor of clarinet **Alan Hacker** OBE (1959) writes about his career as a conductor: 'In the mid '70s I was invited to join the Music Department at York University and it was here my pioneer Music Party grew into the Classical Orchestra which I conducted. We only appeared once in London - in 1981, the *Year of the Disabled* - with Beethoven's Ninth Symphony and Haydn's Trumpet Concerto. My first engagement abroad was at La Fenice, Venice with five staged performances of Bach's *St John Passion* to open the bicentennial year. After being recommended by Arnold Ostrman and members of the Drottningholm Orchestra, I conducted the first modern revival of a Swedish national opera *Den Bergtagne* by Hallstrom, and Britten's *Rape of Lucrezia*. Next, having given up my senior lectureship, I conducted the first full British performance of Mozart's *La Finta Giardiniera* (and *Così*) for Opera North and the premiere of Judith Weir's *Vanishing Bridegroom* in Scotland. My debut in Germany was *Don Giovanni* in Stuttgart, without even a dress rehearsal! From that followed new productions of *Così*, Monteverdi's *Ulisse* in a post-authentic version by myself and Clifford Bartlett and further runs of *Don Giovanni*. Another experience has been working in the old East Germany - travelling across Berlin to work with the oldest Radio Orchestra (the RSB) and in particular directing a new production of *Julius Caesar* in Halle. Fortunately I conducted Mozart and Rossini in Barcelona before the great and beautiful Liceo was burnt down. I haven't yet had the opportunity to conduct music by my old friends Harry, Max and Sandy, but at least I've had chances to conduct Elgar, Delius and Tippett ... Some-

times my past resonates. For example, in Baden Baden, while conducting Brahms 4, I remembered how I played the Copland there 22 years ago with Copland conducting. And then a leading light at the Stuttgart Chamber Orchestra, Ian McPhail, told me that his first professional job was turning my pages during the first performance of the Mozart Concerto that I had restored to the Basset clarinet in the 1960s. At the time of writing I am finishing preparing the *Messiah* for Easter at the Deutsche Oper in Berlin. I look forward to *La Clemenza* in Vienna and *The Magic Flute* in Paris. A special project for 1996 is a full-scale production of Purcell's *King Arthur*, the Opera House and theatre combining forces in Stuttgart.'



Mark Stephenson

Guitarist **Richard Hand** (1984) toured Saudi Arabia in May 1994 with flautist Martin Feinstein, playing in Jubail and Dhahran, as well as giving two recitals in the capital, Riyadh.

Former professor of piano **Ruth Harte** (1948) writes, '1993 was another busy year - seminars, masterclasses and a recital for the British Council in Cyprus in February. I gave recitals with the Dutch cellist Peter Doberitz in the UK, Brunei and Borneo during the summer, and visited Malta for a week's lectures to teachers, masterclasses and a recital last September, and in January 1994 visited New Zealand as guest speaker at the Institute of Registered Music Teachers' Annual Conference in Wellington, where I also gave a recital and masterclass. Further recitals and talks were given in Dunedin, Christchurch and Nelson. Whilst in New Zealand I met up with **Georgina Zellan-Smith**, **Julie Andrews** (née **Mackie**), **Judith Clark**, **Rosemary Millet-Strodt** and **Percy Smallfield**, all ex-RAM. Certainly this is a country in which to reminisce and experience the astonishingly warm, friendly hospitality which abounds there!'

**Glenis Hayward** (1947) writes - 'A return to the Academy for a day's music seminar in April gave me an opportunity to remember my student days. I became a "student" again for an hour and went into practice rooms - I had music with me. Now 50 years later, I am into my 46th year of piano teaching, retiring in



1980 and 1982 from class music in schools. At one of the schools, Stonar in Atwath near Bath, I had the splendid opportunity of accompanying the excellent school choirs. We broadcast on radio, and had a TV programme "All Your Own" with Huw Weldon.' Glenis and her duo partner have given recitals including three lunch hour ones at Bath University. She has written her own piano tutor which she has in constant use (not published) and her own preliminary theory tutor. When teaching class music to junior boys and girls she devised her own music course and composed several musicals for them to perform. She meets occasionally with fellow student cellist **Marion Mant** (1949), and enjoys concert-going in Bath especially when the Apollo String Ensemble of Bath perform - their leader is **Colin Sauer** (1946), a contemporary from RAM days. Glenis so appreciated her aural studies with Ernest Read and keyboard harmony with Eric Thiman. She says that the RAM has given her so many great memories and a wonderful 'basis' to her music life. 'It has kept me so busy I have not married!'

**Jennifer Haugh** (1967) enjoyed a blissfully happy decade as a peripatetic cellist in Liverpool and Lancashire after leaving the RAM. In 1978 impaired hearing forced almost total abandonment of musical activity, and a change of profession to librarianship. By 1990 a further deterioration provoked yet another change of direction. Jennifer now works in a Manchester-based technical division of HM Customs and Excise, where musicians (let alone ex-RAM students) are a bit thin on the ground!

**Kay Hurwitz** (née **Bartlett**, 1948) took a junior string quartet to Italy where they competed in the chamber music section of the Concorso Primavera in Castigliano del Lago. Out of 18 groups, the quartet won first prize.

Organist **Jeffrey Howard** (1991) is a full-time vocal coach at the Welsh College of Music and Drama, and a performer on the Live Music Now! scheme. He toured the USA for two weeks last summer as organist to the South Wales Baptist Choir, and Paris with the Swansea Bach Choir, and he has several organ recitals booked for the coming year as well as appearing at St David's Hall, Cardiff, in Milan and Romania. He has recorded CDs and radio broadcasts as organist and pianist over the last year, and has also been engaged in orchestrating and choral arranging for concerts at St David's Hall.

**John Hodgson** (1950) writes from Marondera, Zimbabwe: 'The arrival of the RAM Magazine and Newsletter gives enormous pleasure and a feeling of togetherness to the 10 ex-Academy students living in Zimbabwe. Recently in Harare, a two-piano recital was given by **Joyce Mossop** (1954) and **John Hodgson** (1943) & (1950) at the home of **Margot Dennis**, and the programme included works by York Bowen, Eric Thiman and Joan Trimble. **Dulcie Bell** (1937) was in

the audience, so that was a 7-up for the RAM! **Margaret Grant** (1956) and John Hodgson gave organ recitals at the Harare Anglican Cathedral during the march annual Festival of Flowers organised by the garden clubs and floral groups in the country. **Bette Riddle** is the President of the Zimbabwe Society of Music Teachers, with Dulcie Bell as magazine editor and John Hodgson as secretary of the Committee.' John has just changed jobs - he is now manager of the Marondera Hotel, and would love RAM to go his way! Interestingly, we were recently visited in the Academy by **Elizabeth Dales** (née Martin, 1965), another former student, whose husband was High Commissioner to Zimbabwe.

**Ann Hubble** (1982) has been working in Germany for the past seven years as first violinist with the Philharmonic Orchestra Bad Rothenhall. She also leads the orchestra's official string quartet. Ann would be delighted to hear from anyone forming a new ensemble, or from other orchestras who need an extra violinist, as she is planning to return to the UK shortly.

'Musical problems? Some reflections and suggestions towards help' is the title of the chapter contributed by **Margaret Hubicki** (1937) to the new book *Dyslexia Matters*, edited by Gerald Hales and published by Whurr Publishers Ltd (tel 071 359 5979, ISBN 1 897635 11 7). This celebratory volume of papers is produced in honour of Professor Tim Miles of the Bangor Dyslexia Unit, University College of North Wales, a champion in his field; it includes contributions from many of the leading authorities on dyslexia and its management.

**Carey Humphreys** (1950) taught in grammar schools and latterly higher education for 29 years, taking early retirement in 1978. Since then, he has examined for the Associated Board over several years, has been city organist at Portsmouth Guildhall and organist of the Royal Naval Church of St Ann. He continues to pursue an active professional life as a freelance organist, continuo player and accompanist, with some private tutoring of Open University and Diploma students.

**Dr Desmond Hunter** (1967) has made the first complete recording (two-CD set) of the sonatas for organ by C V Stanford, for Priory (PRCD 445), which was released in February 1994. He returned to Italy in July to conduct masterclasses at the Corso di Organo Antico, Brescia, and in April-May 1995 he will undertake an organ recital tour of the USA.

After giving several successful recitals together, **Anne Marie Williams** (née **Casey**, 1979) and **Wendy Partridge** (née **Hunt**, 1972) decided to form their duo Filigree - music for soprano and guitar. They have been extremely busy during the last two years, and are now booking into 1995. Since leaving the RAM, Anne Marie has been a freelance BBC Singer and soloist in a wide variety of masses, cantatas and oratorios throughout England.

She toured Italy this summer singing in several choral works. Wendy has given many recitals both as soloist and in chamber music ensembles. She has worked with theatre and poetry groups, and has appeared on TV and radio. Filigree's repertoire encompasses a wide variety of styles, from Granados to Gershwin, and both Wendy and Anne-Marie have found the experience of working together extremely rewarding and, best of all, great fun.

**Sarah Hull** (1981) has been working for the BBC since 1985 and has been in Music and Arts, Television, since 1989. She works on a variety of programmes - music documentaries, concerts and operas, most recently on *Young Musician of the Year* and the Proms 100th season. She often sees former students through a camera monitor, but rarely gets the opportunity to make contact during a recording or live transmission. If anyone would like to get in touch, please do so via the Royal Albert Hall.

**Ho Wai-On** (1971) organised another concert for Inter Arts, called *Pearls of the Orient*, at the Purcell Room in April, featuring music reflecting the Orient by Western composers and Chinese and Korean composers active in the West, including works by Stravinsky, **Cornelius Cardew**, Richard Strauss, Isang Yun and Chow Wen-Chung. Performers included soprano **Nancy Yuen** (1988) and conductor **Matthew Greenall** (1985).

Soprano **Gillian Humphreys** (1963) has had an active few months - in April she performed Gillian's Easter Parade in the Purcell Room, in May she took part in an orchestral concert at the Barbican for BBC Radio 2, a *Save the Children* 75th anniversary concert and appeared at the Royal Albert Hall; and in June performed in the Theatrebarn Bretforton in a *Contrasts* recital and also at the Bournemouth International Festival in a programme entitled *From Sea to Shining C*. In July she gave a lunchtime lecture on Adelina Patti at the National Portrait Gallery, and in July gave some concerts with Vox Humana, a choir from Transylvania at St George's, Hanover Square and other venues, with whom she will sing Mozart's *Laudate Dominum*. Future plans include performances on Royal Viking cruises, including through the Panama Canal and Pacific, and in November *Shakespeare and Love* at the Barbican.

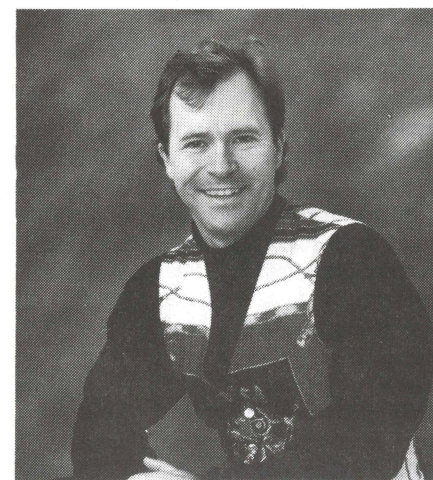
Pianist **Kumiko Ida** (1992) took part in an opera production with Geoffrey Osborne performing the two-piano version of *The Telephone* by Gian-Carlo Menotti and *The Happy Prince* by Malcolm Williamson under the direction of Douglas Craig and conductor Anthony Randall, held in the Vestry Hall at the London College of Music in mid-May. Kumiko, who is also the assistant musical director to the London Arts Singers, previously worked with Anthony Randall when she performed the Schumann Piano Concerto with his Sidcup Symphony Orchestra.

Israeli conductor **Elli Jaffe** (1978) has been appointed as principal guest conductor of the Prague Symphony Orchestra. He has recently recorded a CD of music mostly orchestrated or composed by himself, of Jewish Liturgical Music, with the Br'no Philharmonic Orchestra, together with Cantor Naftali Herstik, now from the Jerusalem Great Synagogue and formerly from London. Elli Jaffe would like to convey his special best wishes to James Blades, with whom he also studied at the RAM.

On leaving the RAM, **Anne Jarrett** (1959) accepted a teaching post for music and later mathematics at St Clare's Convent Senior School, Porthcawl, in 1963. Some years later she was appointed deputy headmistress, and in 1992 she became headmistress of St Clare's.

**Dr Iain Kendell** (1953) writes: 'At the instigation of Neil Jenkins (the tenor), I was commissioned in April last year to write a full-length oratorio on the theme of St Peter, for soloists, choir, brass, strings, organ and percussion, to celebrate 1000 years of St Peter's Collegiate Church, Wolverhampton. The first performances of *Petrus* were given on 27th and 29th June at the church. Neil Jenkins sang Peter and John Hawker, Christ. The work was conducted by Peter Morris. A CD/cassette tape will be issued later. For details of the subscription list, send a sae to St Peter's Collegiate School, Compton Road West, Wolverhampton WV3 9DU.'

**David Kirby-Ashmore** (1979) sang the role of Schaunard in *La Bohème* in Nantes in January. He returned to the UK to do a modern impression of Emanuel Schikender by translating and starring in his own production of *The Magic Flute* for Heart of England Opera, which is the performing arm of WorkshOpera. This is an opera in education company run by David and **Carol Lesley-Green** (1987), which they formed three years ago. Their next project is Rossini's *Cinderella*, in Bedford and Milton Keynes before Christmas. The principal aim of the company is to present opera to a family audience. Enquiries to 0908 690990 or 0234 267651. In June David sang the title role in *The Barber of Seville* at the Richmond Theatre.



David Kirby-Ashmore



The Heart of England Opera production of *The Magic Flute*, March 1994. (Right to Left) Tamino (Julian Jensen, 1990), Pamina (Carol Lesley-Green, 1987) with the Speaker, Simon Masterton-Smith

**Josephine Knight** (cello, 1991) has been appointed to the London Symphony Orchestra.

Cellist **Reimund Korupp** (1980) teaches at the Musikhochschule Heidelberg-Mannheim, and his international activities as a soloist and chamber musician include performances at the Internationale Festwochen, Lucerne, the Züricher Junifestwochen, the Harrogate Festival, Festival Grec Barcelona, Festival Pablo Casals San Salvador and the Tchaikovsky Conservatoire in Moscow. He is regularly engaged to give masterclasses at international music courses throughout Europe, and a selection from his wide repertoire has been represented on several CDs.

Violinist and RAM professor **Sophie Langdon** (1978), performed *Classics by Candlelight* concerts with her Langdon Chamber Players at St Martin-in-the-Fields in April and June.

After working in both mainstream and special education, **Margaret Lockhart** (1962) has been accepted as a foster mother, offering respite care to handicapped children - she will offer relief for regular short periods to three families with a handicapped child.

*Classics for Pleasure* has released a new recording by **Dame Moura Lympany** (1930s) of works for piano by Debussy, including *Children's Corner*, *Deux Arabesques*, *Suite Bergamasque - Prélude and L'Isle joyeuse*. (CD-CFP4653). Dame Moura's autobiography was published in 1991 by Peter Owen (ISBN 0-7206-0824-4).

*Cello Ideas: A Practical Guide* by **Penelope Lynex** (1958), will be available this autumn. It contains exercises, advice and short original pieces using different skills. It is suitable for pupils, teachers and those learning to teach, and will be available from bookshops, including Chimes, and is published by Claydon Press, 4 Josephine Road, Cowlersley, HD4 5UD at £7.95 - tel 04844 652006.

**Jane Manning OBE** (1960) writes that her book *New Vocal Repertory*, which was out of print for a period, was re-issued in April by OUP, who are commissioning a second volume. It presents a personal selection of new works for solo voice and piano, each given details attention as a guide for young singers and their teachers. Jane has recently recorded a second CD for NMC Recordings with her young ensemble, following the success of the Elisabeth Lutyens disc (a *Gramophone* Record of the Year selection). The ensemble *Jane's Minstrels*, includes several former students - **Dominic Saunders** (piano, 1989), **Adrian Bradbury** (cello, 1991) and **Jennifer Stinton** (flute, 1985).

**Neil Mantle** (1970) makes his conducting debut with the Scottish Chamber Orchestra in September in works by Stravinsky and Gershwin. In the same month, Neil is making a CD of American music with the Royal Scottish National Orchestra. These engagements come between two performances each of Mahler's Third Symphony in August at the Edinburgh Festival Fringe, and of Elgar's *The Kingdom*, in October, with the Edinburgh Bach Choir, of which Neil was appointed conductor last year. His love of Elgar's music emboldened him to take the brave (rash!) step of performing *The Spirit of England* in Scotland...



Philip Martin and Penelope Price-Jones

**Philip Martin** (1970) and **Penelope Price Jones** (1974) have recorded a CD of some of



Philip Martin's songs for the Altarus label. Entitled *Echoes Under the Stones*, it includes settings of Yeats, Stevie Smith and Sandburg as well as arrangements of Thomas Moore and two song-cycles on Irish texts, *On Wings of Ebony* by John B Keane and *Echoes Under the Stones* by the Galway poet Moya Cannon. The CD was issued in April and is to be followed by recordings of the works the duo have commissioned over the years. They hope that this later project will be available in time for their 25th season next year, when *Love and Marriage* is the title of one of their recitals!

**Marion Senior** (née **Martinson**, 1964) is performing the 48 *Preludes and Fugues* of J S Bach. She successfully completed Book I in March, and continues with Book II in October at the Durham Art Gallery. After leaving London in 1965, Marion moved to Durham and became active as a piano teacher and accompanist. Being involved with musical children, she helped to form Durham Young Musicians, who have given many successful concerts and recitals in the city over the past 25 years. As a student she studied the piano with **Dennis Murdoch** and **Leslie England** and, for many years until his death in 1988, she was inspired and encouraged by the playing and teaching of **Denis Matthews**, working through a very varied repertoire from 'the 48' onwards.



Helen Miles

Amongst the works of **William Mathias** (RAM 1958), who died in 1992, recently published by Oxford Music are *In Arcadia*, commissioned in celebration of the 100th anniversary year of the Old Students' Association of the University College of Wales and *Symphony No 3*, commissioned by the BBC in 1991. Both are facsimile copies of the composer's manuscripts.

**Stephen Maw** (1971) is now a member of the staff at both Trinity College of Music, teaching bassoon, and the Royal College of Music, teaching contra-bassoon. This is in addition to a busy career as a freelance player, being a member of both the Orchestra of St John's Smith Square and the City of London Sinfonia, with regular appearances with the Chamber Orchestra of Europe, plus much else. His latest scheme is to organise and promote a series of lunchtime recitals in the Regent Hall in Oxford Street. Stephen says that this 600-

seater hall is an almost unknown but wonderful facility, right in the heart of London's West End. Owned by the Salvation Army and used as its church on Sundays, it is offering free to players and audience the opportunity to play or listen every Friday at one o'clock. Having just obtained a nearly-new C model Steinway piano, and having a platform which can easily accommodate an orchestra of 60, the hall has seen and heard performances by students ranging from solo violin to Don Lusher and the RCM Big Band. Some professionals have taken part, including players from the CLS and the Academy of St Martin-in-the-Fields Chamber Ensemble are playing in October. If anyone is interested in the hall either as a venue for an evening concert, or to play a lunchtime recital, they should contact Stephen on 071 639 8529.

**Jeremy Metcalfe** (1980) has pursued the double career of being a freelance violinist and solo Rap singer! In the latter capacity, under the stage name "Jezza", he has had considerable success, mainly in West Africa, where his last album reached the 'Top 10' in Nigeria. Backing strings included **Simon Rawson** (1980) and **Andrew Fuller** (1981). His wife, **Ruth Alford** (1987), is now firmly established as one of Britain's leading horticulturalists, and is noted for her prize-winning roses, most recently at Chelsea last year with her 'Goodison' hybrid tea rose.

Soprano **Helen Miles** (1986 - enrolled as **Helen Mason**) left the BBC Singers in 1993 in order to concentrate on solo work. Solos recorded for BBC Radio 3 while with the "Singers" include Schubert's Mass in G (Brighton Festival), Bach's *Magnificat*, Vivaldi's *Gloria*, Stravinsky's Mass at Seville Cathedral and, in her last engagement with the Singers, the solos in Stephen Oliver's *The Vessel* in his Memorial concert with the London Mozart Players, conducted by Jane Glover. Helen recently recorded the soprano solos in Bruch's cantata *Schon Ellen* with the BBC Concert Orchestra conducted by Barry Wordsworth for *Composer of the Week*, and appeared as First Lady and First Boy in Heart of England Opera's productions of *The Magic Flute*. In October Helen is to marry chartered engineer Robert Phillips.

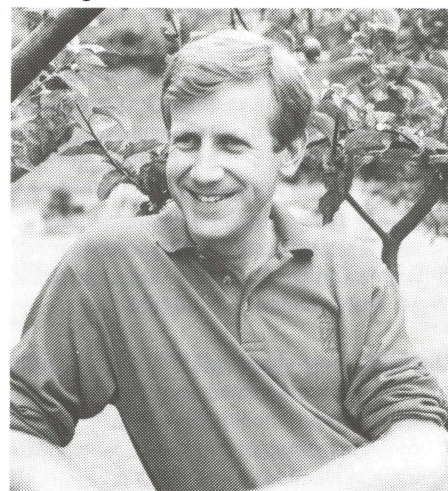
**Sister Madeleine** F.C.J. writes from Middlesbrough that she frequently meets friends from the Academy and is involved in liturgical music around the Diocese of North Yorkshire, including music from Taizé and Iona Communities. She was delighted that a graduate from the RAM was appointed director of music in the Leeds Diocese and Cathedral.

Two new appointments - **Ruth McDowell** (1978) as principal bass clarinet of the BBC Symphony Orchestra, and **Fergus Morrison** (1979) as second and E flat clarinet of the Royal Opera House Orchestra.

**Edward McGuire** (1970) will have his viola compositions released on CD shortly. *Viola*

*Pieces* recorded by James Durrant MBE was issued in time for the Tertis International Viola Festival on the Isle of Man in August, where three of Eddie's works - *Martyr*, *Prelude 6* and *Divertimento for 20 Violas*, were performed by James Durrant and the participants.

**Elaine McKrill** (1989) writes from Australia, where she started her first season with the Victoria State Opera in June, and has recently performed Donna Anna in a production of *Don Giovanni* in South Melbourne Town Hall, a *Messiah* in the Melbourne Town Hall, and will shortly be singing the soprano solo role with Boxhill Chorale. She was also guest soprano soloist with the Victoria Chorale in a programme of French music. She has won several prizes - the David Allen Memorial Prize (Lieder Society of Victoria), was runner-up in the Ringwood Aria Competition, and also the Mabel James Burke award. She is currently studying with Bettine McCaughan.



Kevin McLean-Mair

Tenor **Kevin McLean-Mair** (1986) is now studying with Valerie Masterson and Geoffrey Mitchell. During 1993 he was a participant in the IVC Masterclasses in 's-Hertogenbosch with Tom Krause, which were televised throughout the Netherlands, and also made his Canadian solo debut in a performance of *Messiah* in Sault-Ste-Marie. In addition to many oratorio engagements this year, he has been awarded substantial bursaries to study at the Britten-Pears School, Aldeburgh, with Phyllis Bryn-Julson, Suzanne Danco, and Hugues Cuenod.

**Stephen McNeff** (1973) had his new music theatre work, *The Waste Lane*, featured in this year's Covent Garden Festival at the Donmar Warehouse, as well as on tour of England. He recently completed a percussion work called *Flirt Your Tail and Spin* for Ensemble Bash, which is being toured, performed and recorded by ex-RAM performers such as **Chris Brannick** (1987). His new wind quintet was performed a few weeks ago in Woking by the Regent Wind Quintet - Roger Montgomery, **Angela Crisp**, **Susan Torke**, **Barry Scorgie** and **Susanna Cohen** (all 1990). Stephen recently met up with **Sarah Gare** (née **Dussek**, 1974) when she led the

orchestra for the premiere of *A Fluid Form*, a choral work which he wrote for the East Cornwall Bach Festival - this work was a great success, and was repeated in May in St Germans, Cornwall. Stephen also continues his work at the Unicorn Theatre for Children, and is planning a new video opera for next year in a season that includes a new version of *The Magic Flute* arranged by **Joanna MacGregor** (1983).

**Chris McShane** (1989) is principal tuba of the Royal Philharmonic Orchestra, which he joined in 1988 directly before graduating. He has been involved in re-forming the RPO Brass Ensemble which, as well as doing masterclasses and recitals at music clubs and colleges, recently gave a concert at the Fairfield Halls, Croydon. He is also active as a soloist with the RPO and RPO Concert Orchestra (mainly *Tubby the Tuba*!), and appeared on the same bill as trombone virtuoso Christian Lindberg at the Welsh Proms in July. Early in 1994 Chris was the soloist in the world premiere of **Gareth Wood's** (1972) Tuba Concerto (which was written for him) at the first National Tuba/Euphonium Conference held in Birmingham. Other engagements included a performance of the Vaughan Williams tuba concerto at the Colchester Institute in May, and more performances of the Gareth Wood concerto with the Hampshire County Youth Band and the Sun Life Band. Chris also freelances with other London orchestras and ensembles, including the Premiere Ensemble and the London Symphony Orchestra, with whom he toured to Daytona Beach, Florida, in August last year, where he appeared live on national TV playing on the beach in beachwear and shades at 8am in a heat of about 90 degrees F.

**Rachel Mills** (1993) has been awarded the prize of *Wessex Classic Soloist* of 1994. She will be the soprano soloist in a performance of Verdi's Requiem, to be broadcast on Classic FM, from Wells Cathedral, conducted by Sir Alexander Gibson.

**Andrew Mitchell** (1967) is completing 26 years as director of music at Wallington County Grammar School, and 30 years as organist of St Elphege's R.C. Church, Wallington. In addition to school and church duties, he plays solo and continuo organ and harpsichord over a wide area, and contributes solo piano items to local concert programmes. He is programme secretary of the local music society and secretary of the Erato Concert Society and local branch secretary of the Association of Teachers and Lecturers. He would welcome contacts from RAM contemporaries (telephone 081 647 8484 (home) & 081 647 2235 (work)).

Congratulations to **Peter Mountain**, upon whom the title of Honorary Degree of Doctor of Letters was conferred by the University of Bradford.

Following the success of her late Beethoven

recital in which she played the last three Beethoven sonatas, **Tessa Nicholson** (1970) will be performing an all-Schubert concert at Leighton House, Holland Park, on Saturday 12th November at 7.30pm. The programme includes the four Impromptus Op 90, Sonata in B flat major D960 and the *Dreiklaviersstücke*. Tickets available from 071 624 2336 or on the door.

Pianist **Chiyoko Nishioka** (1979) resides in New York City, where she has lived since 1981. During the 1993-4 season her engagements included her first European tour, including an Amsterdam debut presented by the Concertgebouw, Holland, and her debut in Brussels. She was also invited to give performances on the West Coast of the United States, including San Francisco State University and the Crocker Art Museum in Sacramento, California.

**Anders Norell** (1993), who studied with William Bennett and Keith Bragg on the Advanced Course as an Erasmus exchange student, has been appointed second flute and piccolo player in the Gothenburg Symphony Orchestra, Sweden.

At the recent Opera Factory performances of *The Rake's Progress* in the Queen Elizabeth Hall, **Mark Wigglesworth** (1989) conducted The Premiere Ensemble, whose members include violinists **Kathryn Greeley**, **Miranda Dale**, **Susan Bowran**, **Harriet Davies**, **Richard Leaver**, **Rachel Pantin**, **Bridget Davey**; viola **Naomi Brown**; cellists **Sian Bell**, **Juliet Welchman** and **Adrian Bradbury**; basses; flute **Daniel Pailthorpe**; oboists **Eugene Feild**; clarinets **Marina Fimmamore** and **Robert Ault**, bassoons **Susanna Cohen** and **Damian Brasington**; horns **Richard Bissill** and **Peter Hatfield**; trumpets **Nick Baker** and **Ben Lees**; and timpani **Chris Brannick**. **Geoffrey Dolton** sang the role of Nick Shadow, and the chorus included **Jane Highfield**, **Andrew Mayor**, **Sian Owen**.

**Paul Patterson** and **David Honeyball** (both 1968) featured in the opening of the Eurostar terminal for passenger services to Europe, at Waterloo. David, as conductor of London Brass Virtuosi, had to conduct precisely in order to coincide with the Eurostar train leaving the tunnel. Paul wrote the music which was specially commissioned for the opening and for the Queen's first journey through the tunnel. David Honeyball has been appointed by European Passenger Services as musical director for the London celebrations. The work has both *Rule Britannia* and the *Marseillaise* running through it, and students from the Academy were used in a practice-run of the piece at Waterloo station.

**Susan Parker** (née **Pickles**, 1974) founded a choir in a village outside Scarborough called Staxton, some eight years ago. She began with seven local people, and the choir has now grown to 77 - almost a choral society -

called aptly the Staxton Singers. They perform in and around North Yorkshire, and the choir has raised thousands of pounds for local charities and hospices. Susan is conductor and musical director, and they have just made a tape of sacred music called *The Old Rugged Cross* which went on sale nationally in June. They have also performed with the Sellers Engineering Band for the third time - in the Spa Complex in Scarborough. Susan is also the musical director of the Merlin Consort, an unaccompanied eight-part vocal group, with whom she toured Germany in May/June. She also teaches piano and voice, and from September 1994 takes up the post of director of music at Bramcote Preparatory School for Boys in Scarborough. Until three years ago she was director of music at Hunmanby Hall School for Girls until its closure.



Claire Powell

Soprano **Claire Powell** (1976) has had an eventful couple of years. During 1993 she sang at the Megaro Musiki in Athens in two concert performances of *Rigoletto*, under the auspices of the British Council. This was followed by a return trip to Athens to the Herodus Atticus Theatre to perform in a concert to celebrate the first Universal Assembly of the Friends of Hellenic Culture, the first half of which consisted of actors from all over the world reciting in their native tongues, poetry and literature on Greek themes. The second half continued the Greek theme in music, and Claire was the soloist with the Xromaton Chamber Orchestra, in front of an audience of 4000. Artists and guests were then invited to continue their Greek cultural feast with a three-day Aegean cruise to the islands, including Patmos, where they were the guests of the monks in the monastery of St John. The icing on the cake was when, later in the year, she was awarded the honour of being made a corresponding member (ie non-Greek resident) of the Foundation for Hellenic Culture. Claire is not sure whether this was for her singing, for her struggle over the years to try and speak Greek, or the fact that her husband and she have a house in Greece and produce around 500 litres



of olive oil a year - a serious part of Greek culture! She was thrilled to receive this honour, and it was only topped by her being made a Fellow of the Academy in the same year. Claire has released a new CD of an opera, *Lernin*, by the Cornish composer George Lloyd, who was eighty last year. This is based on Cornish folklore, and she sings the role of Cunaide. Future projects include *Mistress Quickly* in Toulouse and Lausanne, and *Auntie* in *Peter Grimes* at Covent Garden.

**Faith Puleston** (née Jones, 1965) has returned to live in the UK after 28 years of living and working in Germany. She has sung leading roles (over 80) at many European opera houses, and hopes to return to the concert and opera scene in the UK and also to continue the teaching and lecturing she has been doing in recent years in Germany. She was invited to give a masterclass in June at Trinity College of Music, and would love to hear from anyone who remembers her *kindly*! Faith may be contacted at The Orchards, 369 Chester Road, Oakenholt, Flint, CH6 5SF (Tel 0352 733372).

In the forthcoming season 1994/95 at the Royal Opera House Covent Garden, **Gillian Knight** (1959) will sing the role of Grimmerde in *Die Walkure* and Annina in *La traviata*; **David Wilson-Johnson** (1976) the Duke of Verona in *Roméo and Juliette* (Gounod); **Bonaventure Bottone** (1972) the Singer in *Der Rosenkavalier*; **Peter Bronder** (1984) the First Jew in *Salome*; **Claire Powell** (1976), *Auntie* (*Peter Grimes*); **Richard Suart** (1977) the role of Jack Point in *Yeoman of the Guard*.

**David Roblou** (1974), a former pupil of Geraint Jones and, later, Nadia Boulanger and Kenneth Gilbert, writes with news of recent activities. In April and May 1994 he gave masterclasses and concerts (solo, accompanying and conducting) in Caracas, Venezuela. In June he directed Peri's *Euridice* with his ensemble Combattimento (which specialises in solo and ensemble vocal repertoire from the late 16th to early 20th centuries) for the Lufthansa Festival of Baroque Music, which was recorded by Classic FM. In July he conducted performances of *Le nozze di Figaro* (Mozart) for Midsummer Opera (he has been musical director since its inception in 1985) in the Open Air Theatre Poleden Lacey and in London, and performances of Brandenburg Concerto No 5 with the New London Consort at Holland Park (with further performances planned in the autumn). In August he gave masterclasses for singers and harpsichordists at Oxenford International Festival/St Andrews. David Roblou tours regularly with soprano Catherine Bott, and in 1993 he toured British universities with baritone **Ian Caddy** (1970). He is also professor of harpsichord and keyboard continuo at the Guildhall School of Music and Drama, and has recorded for Decca, Supraphon, Meridian, Erato and UEA Records.

The Ernest Read Music Association is



The Rogeri Trio (Nadia Myerscough, centre)

celebrating its 50th Anniversary Season this coming season. One project for the anniversary is to produce a large, glossy souvenir brochure and, if there is a good response, print some reminiscences from former audience members. All contributions to **Noel Long** (1948), with name, age and address written on the contribution. Photos of old school parties are most welcome.

**Stephen Reay** (1979) and **Robert Plane** (1992), principal bassoon and clarinet of the Northern Sinfonia, have just recorded Strauss's *Duet Concertino* for Chandos, with the Northern Sinfonia conducted by **Richard Hickox** (1967). Stephen has been principal bassoon with the Sinfonia for over 13 years, and regularly appears as soloist with the orchestra. In 1986 he commissioned and performed Robin Holloway's Bassoon Concerto, and in 1990 he recorded Martinu's Sinfonia Concertante with Richard Hickox and the City of London Sinfonia for Virgin Classics.

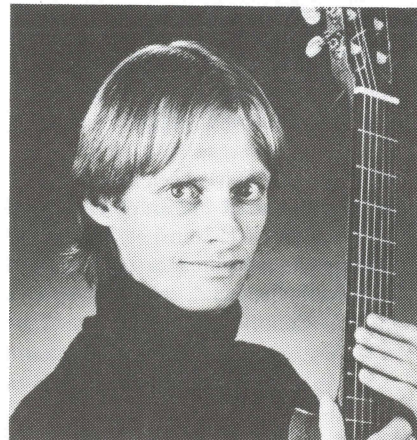
On leaving the Academy in 1991, cellist **Cathy Rimer** took masterclasses with Steven Isserlis and spent a year freelancing in London before moving to the USA in 1992 to study with Steve Doane at the Eastman School of Music, Rochester, YN. She has just completed the Master's degree there and has also become interested in performance practice issues with coaching from Malcolm Bilson, Paul O'Dette and Christel Thielmann. She returned to England in June and can be contacted on 071 263 5025 from September.

Pianist Yoshiko Endo has joined the Rogeri Trio, whose other members are **Nadia Myerscough** (violin, 1987) and Peter Adams (cello). This summer they played for the Haverhill, Penkhull and City of London Festivals. Their Wigmore Hall debut, promoted by the Kirkman Concert Society, was a great success, and the Society will again be sponsoring them at the Purcell Room on 26th September. The trio has once again been chosen for a South West Arts Concert Tour this autumn, and will also be appearing for the Oxford Chamber Music Society and Little

Missenden Festival in October. They will be releasing a CD of works by Dvorák, Smetana and Suk later this year, on the Meridian label.

It was delightful to receive a welcome letter from **David Robinson** (1961), now director of music at Ardingly College, where he reports that music is thriving - the choir has visited Chichester, Winchester and Canterbury Cathedrals and undertook a fabulous tour of Lanzarote! His star pupil is cellist Pavlos Carvalho, whose father is **Santiago Carvalho** (1969), cellist with the London Philharmonic. Pavlos played in Lynn Harrell's BBC *Young Musician of the Year* televised Masterclass at the Academy. The school performed the *St Matthew Passion* in March, with pupils singing the soprano and mezzo solos. Other ex-Ram alumni teaching at Ardingly include **Helen Houghton** (née Burgess, 1976), **Evelyn Underhill** (1963), **Tim Buzzard** (1962), **Alison Holman** (née Wills, 1970) and the Reverend **Kevin Goss** (1977).

A new two-CD set containing all the original guitar works of Francisco Tárrega has been released by **David Russell** (1974), sponsored by Tárrega's home town of Benicasim. David Russell, who has won nearly all the major international guitar competitions, performed at the Wigmore Hall in April. You can obtain the record (£32 - complete with 24-page biographical presentation booklet on Tárrega - from Ashley Mark Publishing, Olsover House, 43 Sackville Road, Newcastle upon Tyne, NE6 5TA)



David Russell.  
Photo: Ashley Mark Publishing

Pianist **Haruko Seki** (1992), winner of the 1993 Croydon Symphony Orchestra Soloist's Award, performed with the Croydon Symphony Orchestra at Fairfield Halls in May 1994.

**Michael Schönewandt** (1977) has since 1992 been principal conductor and artistic director of the Berliner Sinfonie-Orchester, which resides in the Schauspielhaus in the former East Berlin. He is also the principal guest conductor of the Danish Radio Symphony Orchestra and the Orchester der Beethovenhalle in Bonn, in addition to conducting regularly at the Wiener Staatsoper. He most recently performed in Great Britain with Alfred Brendel and the Philharmonia Orchestra in the Royal Festival Hall in March and October 1993.

Pianist **Ian Scott** (1975) writes that on leaving the Ritz Hotel in Paris in 1984, where he was entertaining for Mohammed Al-Fayed, he returned to England and set up a private teaching practice. In addition, he became the resident pianist/musical director for the Oakley Court Hotel, Windsor, in 1987. Last year he was invited to spend the weekend with Lord and Lady Lawson and play for two private functions, and he is currently on a UK tour with astronomer Patrick Moore, giving over 50 concerts.

Swansea-born trumpeter **Gareth Small** (1993), now assistant principal trumpet of the Hallé Orchestra, was the winner of the £3000 top prize in the first LASMO Staffa Music Award held at Haddo House near Aberdeen in June 1993. Gareth, who was awarded the HRH Princess Alice Prize at Graduation last year, gave a recital in the Duke's Hall in May as one of the two Prizewinners' Concerts promoted by the Academy. Gareth is the son of **D. Anthony (Tony) Small** (1964), founder and musical director of the Penclawdd Brass Band in Swansea, which celebrated its 21st anniversary with some special concerts in May of this year, playing to a capacity audience in Swansea's Brangwyn Hall. Tony Small attended the RAM as a postgraduate student studying trumpet with the late William Overton. He retired from the post of principal advisory teacher with responsibility for brass and woodwind teaching for West Glamorgan in August 1992, after 28 years of teaching. He still plays the trumpet, and currently has three ex-pupils in London music colleges.

**Pearl Mace** (née Smith, 1949) is a former pupil of Marjorie Hayward. She taught in the Midlands on leaving the RAM and prior to having three children, one of whom is a music teacher, the other two professional musicians (cellist **Michael Mace**, who studied with Florence Hooton, left the Academy in 1985). Pearl taught violin and viola in schools in Hampshire for 23 years and is also a freelance orchestral player. She has also formed a piano/violin duo with Joyce Rayner. She still teaches 50 pupils per week, including a 91 year-old who loves playing!

**Ashley Solomon** (1991) has been appointed a professor of recorder at the Royal College of Music.

**Richard Steele** (1975) has left his post of Executive Director of the Society for the Promotion of New Music to become Executive Director of the British Association of Concert Agents.

Ex-RAM artists who appeared in the Port of Felixstowe-sponsored Snape Proms over August included **Richard Suart** (baritone, 1977) and **Susan Cook** (piano, 1978), who gave an evening entitled "As a Matter of Patter" as well as a talk about "life, the universe and Gilbert and Sullivan"; **Mark Wigglesworth** (1989) conducted the National Youth Orchestra prior to their appearance at the Proms in the Albert Hall; **Richard**

**Rodney Bennett** (1956) accompanied mezzo Barbara Rearick in a programme of songs by Gershwin and Porter; **Alison Kelly** (1980) directed the Docklands Sinfonietta in a programme entitled *Serenade* for Strings; mezzo-soprano **Jean Rigby** (1981) and Robert Tear performed Mahler's *The Song of the Earth* with the Premiere Ensemble conducted by Mark Wigglesworth; the premiere of the Cello Concerto by **Minna Keal** (1929), which was commissioned by the Aldeburgh Foundation with support from the Eastern Arts Board, was performed by Alexander Baillie with the City of London Sinfonia conducted by **Richard Hickox**.

April 1994 saw the launch of a promising new partnership with the appointment of **Mark Stephenson** (1980) as music director of the Rambert Dance Company with his London Musici. Members of London Musici who performed in a concert in St John's Smith Square in April included violinists **Lucy Gould** (1992), **Clare Thompson** (1981), **Jennifer Godson** (1982), **Susie Meszaros** (1979), **Geza Kayser** (1991), **Paula Stephenson** (1982); violas **Esther Geldard** (1992) and **Duncan Ferguson** (1993); and oboe d'amore **Sue Bohling** (1985). Mark Stephenson also has an ongoing relationship with the Orquestra Classica do Porto, and the Sinfonia Varsovia. He made his debut with the Residentie Orkest, Den Haag this April.

**Ron Spigelman** (1989), who studied trumpet at the Academy, founded the Pareschi Players and conducted the Hounslow Symphony Orchestra whilst living in London, returned to Australia. After posts as assistant conductor to the Western Australian, Queensland and, most recently, the Adelaide Symphony Orchestra, he has been appointed conductor of the Fort Worth Symphony Orchestra in Texas, out of a field of some 170 applicants. He took up the post on 1st September, and will return to Adelaide for a major concert in October and also conduct a series of school concerts for the Sydney Symphony Orchestra.

Composer **Luminita Spinu** (1993) has been awarded the £5000 Mendelssohn Scholarship Foundation Award for 1994.

American viola player **Peter Sulski** (1991) has finally received a work permit, and is busy playing with the London Symphony Orchestra and is involved in many of their educational projects. He is also committed to bringing quality chamber music to communities outside London, and to this effect has been appointed director of Westgate Chapel Concerts in Lewes, and co-artistic director of Chapel Royal Concerts in Brighton.

**Gillian Bonham** (née Tebbutt, 1957) studied clarinet with John Davies and after raising three children and migrating to Australia, she began her teaching career in Sydney. She became a senior lecturer in curriculum studies (music) in the School of Education, Canberra College of Advanced Education, and among her achievements are guiding teachers to



Ron Spigelman and wife, Lisa

design and develop innovative music curricula for primary, high school and secondary college students. She completed an MEd degree, and devised and presented *The Right to Music*, eight three-quarter hour radio programmes for the ABC, focusing on critical issues in Australian music education. She became the first Chief Executive Officer of the Australian Bicentennial Youth Foundation, which was endowed with \$12.4 million in 1989 and built the Foundation into a significant new national funding body to benefit disadvantaged young people. She left in 1992 and undertook a full-time business course prior to establishing her own business GOFA Grant and Submission Strategies and her major client is the University of Sydney, Sydney Conservatorium of Music, where she is currently contracted as assistant to the Principal (policy and planning) and as student adviser.

**Christina Thomson** (1973) writes that she is playing the horn, teaching, examining, adjudicating and gardening in beautiful North Yorkshire.

**Jenny Tilley** (1989) has been working as a freelance clarinettist and saxophonist with the Ulster Orchestra, Royal Philharmonic Orchestra, the Philharmonia, BBC Concert Orchestra, Bournemouth Symphony Orchestra and Sinfonietta, European Wind Soloists, Northern Sinfonia, English National and London City Ballet companies. She also enjoys her work as tutor at the Centre for Young Musicians and Alleen's School.

Trombonist **Rupert Trippett** (1991) recently toured with the Royal Shakespeare Company's production of *A Winter's Tale* in venues in Geneva, Paris, Dublin, Budapest, Wellington (New Zealand) and five weeks in Tokyo.

From Malta comes news from pianist



**Cynthia Turner** (1953), who performed in March as a guest soloist with the Cairo Symphony Orchestra. (see photo over)  
**Guitarist Bridget Upson** (1992) has had a busy year giving many solo recitals throughout the country, a performance of the Tedesco Concerto No 1 with orchestra, and also recitals on board the QE2. She performed the premiere of a new work, *The President's Mistress* by composer Lucy Lucy, at the Institute for Contemporary Arts as part of the Women in Music London Festival. She has also been giving recitals with Italian soprano Valentina Vesely, and will be giving a series of concerts with her guitar duo partner, Helen Sanderson.

**Christopher Wiltshire** (1962) has recently completed his PhD on British Male Voice Choirs. Since he is now in the process of turning thesis into book, he would be interested in hearing from any RAM alumni who have experience conducting, accompanying, composing, arranging for the traditional, secular TTBB male choir.

**Sidonie Winter** (formerly **Bond**, 1987) begins her course at the National Opera Studio this October.

**Peter Witchell** (1971) continues as director of music at Oakham School: he has organised performing tours of Germany, Jersey and recently Zimbabwe, where the school's Big Band created quite a stir, as many audiences hadn't encountered a Big Band before. When time allows, he continues to compose - most recent first performances have included *Nero - The Musical*, which received favourable reviews at Edinburgh; another musical, *Showhome*, written with Central TV writer Bob Hescott, and a horn concerto, which awaits further performances - horn players with stamina, please note! Oakham School pupils visited Windsor Castle last October for a concert, at the invitation of one of Peter's RAM contemporaries, **Jonathan Rees-Williams** (1969), organist of St George's Chapel, Windsor Castle.

**Gloria Toplis** (née **Woodhouse**, 1971) is a senior lecturer in music at Kingston University. For some time she has been teaching harmony and counterpoint in a way which involves long-term as well as short-term hearing, and which is very different from the 'Bach chorale' approach. She would be most grateful to hear from anyone else who teaches from a standpoint very different from the one adopted when they were a student, and from anyone who has strong feelings about the success/failure of the harmony and counterpoint method through which they were taught (081 658 0498 (home) & 081 547 2000 x5154 (work)).

**John Wright** (1978) has made probably the first-ever recording of music by the French 17th century composer Jean Baptiste Moreau (1656-1733). With the choir of Cheltenham Ladies' College (where he is assistant director of music), he has recorded a selection of the



Cynthia Turner (right), with duo partner (left), performed at the Cairo Opera House in March.

incidental music that Moreau wrote for Racine's play *Esther*, first performed at the school of St Cyr, near Versailles, in 1689 for the court of Louis XIV. The music was recently 'rediscovered' when it was used in a historical play by John Spurling about this era of French history. Other works on the recording include choral works for female voices by Fauré, and organ music by Duruflé. CDs (£9) and cassettes (£6) can be obtained from the Music Department, Cheltenham Ladies' College, Bayshill Road, Cheltenham, Glos. GL50 3EP.

Conductor **David White** (1986 - see page 20) is busy as musical director of the West End production of *Sunset Boulevard*. Performing in the pit are violinists **Martin Turnlund** (1977), **Jayne Harris** (1988), **Huw Evans** (horn, 1983) and **Allen Walley** (bass, 1970).

**Rosemarie Wright** (1954) is recording all Haydn's piano sonatas for the Arembe label, on an original 1799 fortepiano. Volumes 1, 2 and 3 are already available on CD and cassette. In October this year she will undertake a recital and workshop tour right across Australia, and she has just celebrated 40 years of recording for the BBC, having made her first broadcast while still at student at the RAM and having recorded every year since, some 150 different programmes.

**Georgina Zellan-Smith** (1959) visited London and the RAM in May from her home in New Zealand. She has released a cassette of works by Beethoven, Edwin Carr, Benjamin Britten and others, on the Ode label (SODET 470) - New Zealand readers and other fans take note.

Touring with the production of *Joseph and His Technicolour Dreamcoat* with Philip Schofield as Joseph, are **Marcus Tilt** (1994) and **Lesley Burdett** (1981) - keyboards; **Phil Woods** (horn, 1993) and **Elizabeth Parker** (cello, 1981).

Guitarist **Antigoni Goni** (1992) writes from New York: 'As the Greeks say, 'It's never too late ...' I decided to write you a letter starting with the incredible experience of being a resident artist in the Banff Centre for the Arts. Having been there already once (summer residency), I knew that I was going back to ... heaven! It seemed each day had 360 hours. There was time to work, perform, study, tape, exercise, have fun, socialise, think, discover the beauty of music inside life and vice versa. Plus ... memories of RAM gossips and news! I arrived there a week late, coming straight from a big summer tour which took me from festivals in the USA to festivals and a competition in Europe. Starting from Aspen (Colorado), where I was a teaching assistant of Sharon Isbin's (the head of guitar department at Juilliard), I then went to Banff and Siena, Italy, performing and working hard, preparing myself for the International competition in Munich, where I was placed in the final five. A great experience! On 22nd January, I made my formal NY debut in the Weil Recital Hall of Carnegie Hall, a concert that came as a result of being prize-winner of the Artists International Auditions in NYC. At the end of March I performed Rodrigo's *Fantasia for a Gentleman* with the Juilliard Orchestra in Alice Tully Hall (Lincoln Center). I took last semester off and am graduating in December from the Master's program of the Juilliard and then I'll be sharing my time between the USA and Europe.'

Following the release of his debut CD, pianist **Graham Caskie** (1991) has been given an award by Portobello Concerts and also the Silver Medal of the Royal Orchestral Society. Future concerto appearances include performances of Rachmaninov C minor concerto at the Royal College of Music and in Exeter Great Hall, and recitals engagements include a Portobello recital on 8th October and, at the Pump Room in Bath, on 8th December. Graham will give a Classic FM broadcast on 30th September.



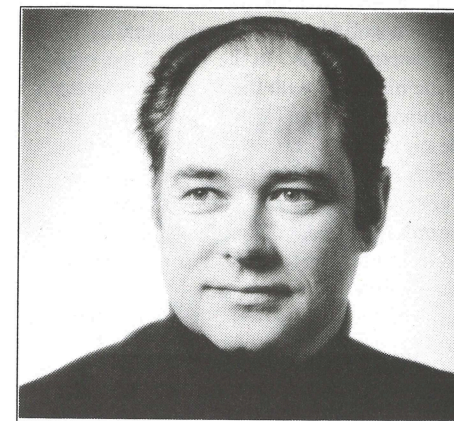
Bridget Upson

# An Upbeat Career

The Conductors' Course at the Academy has just celebrated its 10th Anniversary under its founder and director Colin Metters. We look at the continuing success of its former students.

In 1983 the Principal, Sir David Lumsden, appointed Colin Metters as Director of Conducting Studies. Although there had been conducting classes at the Academy prior to this, there was no organised programme of study. Colin Metters's brief was to design and direct a comprehensive three-year post-graduate course that would be second-to-none, and establish the Academy as one of the leading centres world-wide for the training of conductors. The course normally accepts two-three students each year, with an optimum of seven students across the three years. Students are selected following an open audition which takes place over two days. The competition for places has become increasingly intense, with students applying from many parts of the world. In 1993 the course had applications from 14 different countries.

In addition to the input from Sir Colin Davis (International Chair of Conducting Studies), George Hurst and the many visiting guests, the influence of Colin Metters on the continuing development and success of the course is considerable. He takes responsibility for all aspects of the course and works closely with each student right through their three-year programme.



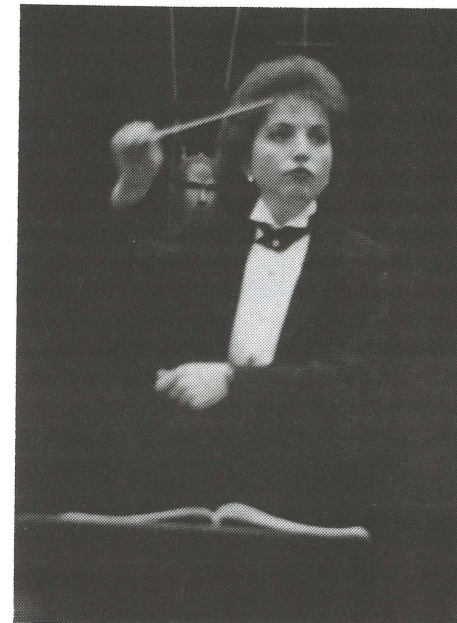
Colin Metters

**PAUL MURPHY** left the Academy in 1988 and in July 1989 was awarded a British Council Scholarship to participate in a conductor's seminar in Romania under the supervision of Ervin Acél. It was here that he made his professional debut with the Oradea Philharmonic. In 1990 he toured the Middle East as a musical director of Lilliput Opera with a production of *Hansel and Gretel*, and in the same year he was appointed musical director of the Nottingham Philharmonic Orchestra, a post he still holds. During this time he worked with soloists such as Dame Moura Lympny, Arturo Pizarro, Gordon Hunt, Joanna MacGregor, Philip Fowke and Carlos Bonnell. In the past three years Paul has conducted the Ulster Orchestra, the East of England Orchestra and the Wren Orchestra, and has also been a guest conductor with the London Philharmonic Choir and the Philharmonic Chorus, as well as the RAM Opera Department. In February 1992 he made his debut with the Birmingham Royal Ballet, and in September of that year was appointed conductor. He has toured extensively with the company, including a major Far East tour in 1993 when he conducted both the Hong Kong Philharmonic and the Bangkok Symphony Orchestra, and during a visit to Turin he worked with the Orchestra del Teatro Region. In July 1993 he made his Covent Garden debut with the company, conducting Vaughan Williams's *Job*, and in October conducted the Royal Ballet Sinfonia in a concert in Birmingham Town Hall. This coming December he has been invited to

conduct *Triple Bill* and *Facade* at the Royal Opera House, Covent Garden.

**PHILIP ELLIS** left the RAM in 1984. He made his conducting debut in 1987 with the Singapore Symphony Orchestra, and later that year founded the Cantelli Chamber Orchestra, with whom he achieved much critical acclaim. In the same year he was musical director for the National Theatre production of Sir Harrison Birtwistle's *Bow Down*, which was later chosen for the Queen Elizabeth Hall's *Coming of Age* celebrations in 1988. In recent seasons he has worked with many UK orchestras, including the London Mozart Players, Royal Liverpool Philharmonic, City of London Sinfonia, English Northern Philharmonic and also the Netherlands Radio Symphony Orchestra. This year he has made debut appearances with the Royal Philharmonic Orchestra, the Brighton Philharmonic, Hong Kong Philharmonic, Belgian National Orchestra and the BRT Philharmonic in Brussels. He joined the Birmingham Royal Ballet as staff conductor in 1990, with whom he has conducted all the major ballet repertoire, making his Covent Garden debut in 1991 and his Royal Ballet debut in 1992 with Prokofiev's *Romeo and Juliet*. In 1989 he conducted the Philharmonia Orchestra in a recording of *Peter and the Wolf* with Peter Ustinov as narrator, along with *Carnival of the Animals* and Leopold Mozart's *Toy Symphony* (Circus). In November 1992 he was also appointed associate conductor of the English Sinfonia.

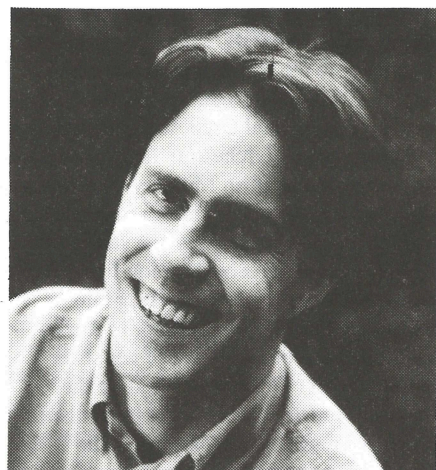
In 1991 **INCI OZDIL** (1988) was appointed conductor to the Istanbul State Symphony Orchestra, and is also guest conductor of the Ankara Presidential Orchestra and Cukurova State Symphony Orchestra. In 1993 she was invited by the Turkish Ministry of Culture to establish a new state orchestra in Antalya. After leaving the Academy she studied with Ilya Musin, and received tuition from Mariss Jansons, at the Leningrad Conservatoire. In 1994 she made a CD recording in Russia, the first recording of the works of her sister **Sidika Ozdil** (1989), sponsored by the Foreign Ministry of Turkey. Her concerts are broadcast regularly on Turkish Radio 3, and each season she frequently appears on television and radio in Turkey.



Inci Ozdil

In 1984, a year after forming the Phoenix Chamber Orchestra, **JULIAN BIGG**'s recording of the Shostakovich Chamber Symphonies with the ensemble won universal acclaim, including the *Record of the Month* award from the *Sunday Times* and the *Guardian*. Julian is currently in the midst of a 16-CD recording series with the Czech Symphony Orchestra in Prague, the first release recently winning the *Classical Music Magazine Record of the Year*. His debut in the theatre led to his appointment as West End musical director of *Les Misérables*, a post he held for almost three years, also working on the Paris, Amsterdam and Copenhagen productions. He is currently MD of the Manchester production of *Phantom of the Opera*, and is in demand as a film and session conductor and recently completed work on Raymond Briggs's *Father Christmas* with actor Mel Smith. He regularly broadcasts with the BBC Concert Orchestra, seasons with the Birmingham Royal Ballet, and was musical supervisor of HM The Queen's 40th Anniversary event at Earl's Court, a live TV extravaganza with a cast of over 3000. Further performances include engagements in Prague, Banff, the Orquestra Sinfonica de Venezuela and the Caracas Sinfonietta, and his debut in Australia. Julian completed the course in 1986.





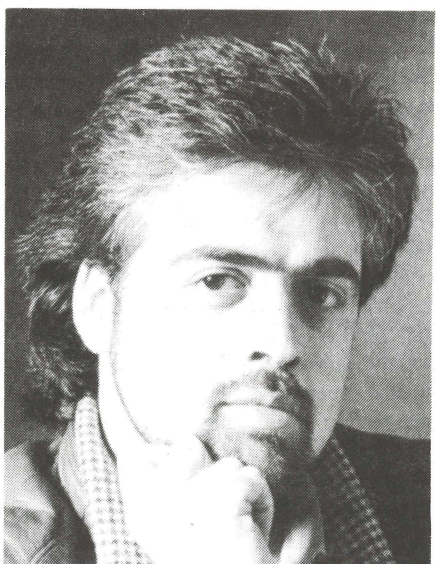
John Landor



Andrea Quinn



David White



Rupert D'Cruze

**JOHN LANDOR** (1984) studied composition and conducting at the RAM after forming the Oxford Sinfonietta whilst a student at Worcester College, Oxford. From 1985-92 he was music director of the Henry Wood Chamber Orchestra, conducting several highly successful series at St John's Smith Square and the South Bank, and touring with the orchestra to Italy. In 1988 he toured Spain with the European Orchestra of London and more recently has conducted several concerts in Eastern Europe. In the 1991-2 season he made his debut with the Vivaldi Concertante, Salomon Orchestra and Surrey Sinfonietta. He regularly conducts at St Martin-in-the-Fields as music director of the London Concert Sinfonia, and made his debut recording with the Czech Symphony Orchestra in March 1994. Last season he premiered three works (including one of his own) in a series at St John's Smith Square with the Westminster Symphony Orchestra and conducted concerts in Manchester with the contemporary music ensemble Psappha. Forthcoming engagements include concerts with the Talich Chamber Orchestra in Prague and a season of 24 concerts with the London Concert Sinfonia at St Martin-in-the-Fields.

**ANDREA QUINN** (1989) was the winner of Royal Ballet Companies *Conduct for Dance* award in 1993. The prize involved work with the ballet companies and a one-year Fellowship in conducting studies at the Birmingham Conservatoire. In September 1994 she begins her appointment as Music Director of the London Philharmonic Youth Orchestra (two year contract), and in January 1995 as music director of the Hertfordshire Chamber Orchestra. Andrea guest-conducted the European Chamber Opera (artistic director **Stefanpaul Sanchez** (1982) in *The Magic Flute* performed at Christie's Auction House, London, in 1993, and again in a week of performances of *Le nozze di Figaro* in June 1994, which opened the Holland Park Festival. From January-July 1994 she conducted performances of *Sylvia*, *La fille mal gardée*, *Swan Lake* and other performances at the Birmingham Royal Ballet in the Birmingham Hippodrome and on tour of England, also in performance at the Royal Opera House.

After leaving the RAM in 1986, where he studied conducting and trumpet, and attended the Accademia Musicale Chigiana, Siena, **DAVID WHITE** did the ENO Opera Repetiteur's Course under Victor Morris and continued his study of repetiteur skills and singing coaching with David Syrus. David was founder and musical director of Opera Plus from 1986-87, which gave English audiences access to rarely performed chamber opera works such as *Bastien and Bastienne*, and Pergolesi's *La Serva Padrona*. He attended the Frankfurt Opera Orchestra summer academy in 1988 at Bad Orb, and was assistant conductor of the High Wycombe Opera Society and musical director from

1988-9, as well as musical director of the Mayer-Lisman Workshop from 1987-9, followed by a year as repetiteur. From 1987-9 he was assistant conductor and repetiteur, and later chorus master and staff conductor, of New Sadler's Wells Opera. He was recruited as musical director of *Les Misérables* to raise the orchestral and singing standards and also proposed and implemented a full re-design of the pit layout and sound system. In 1990 he was appointed musical supervisor for *Les Misérables* European Productions by Cameron Mackintosh, and supervised opening of new productions in Stockholm, Paris, Manchester and Madrid, and current ones in Boston, Vienna, Poland and Johannesburg. He was the record producer in 1990 for the Stockholm production which won the *Classical Record of the Year* in Sweden, and of the Manchester Cast album highlights. From its opening in 1993 to the present he has been musical director for *Sunset Boulevard*. David has been made a member of the Advisory Panel to the Joint Vocal Faculty for the new Music Theatre Course at RAM/RCM. He is also musical director and supervisor for the new musical *Yusupov* (McConnell and Hesketh-Harvey), with productions at Oxford, the Donmar Warehouse in London, and at the Sydmonon Festival in Newbury in July 1994.

**RUPERT D'CRUZE** (1988) has won major prizes at the 1993 Hungarian Television 7th International Conducting Competition. He is artistic director of the Huddersfield Philharmonic Society and musical director of the Portsmouth Festival Chorus. He also conducts regularly in other parts of Europe, and has given performances with the Philharmonia of North Wales, the Tokyo Philharmonic Orchestra, Budapest Philharmonic Orchestra, Shinsei Nihon Symphony Orchestra and the Vienna Pro Arte Orchestra, amongst others. He enjoys working with young musicians and conducts a number of youth orchestras in the UK, and is a frequent guest conductor of the orchestra of the Liszt Music Academy in Miskolc, Hungary. During the coming months he will be working with the South German Radio Orchestra and later this year will be appearing at the Budapest Autumn Festival and conducting the State Philharmonia of Kise, Slovakia.

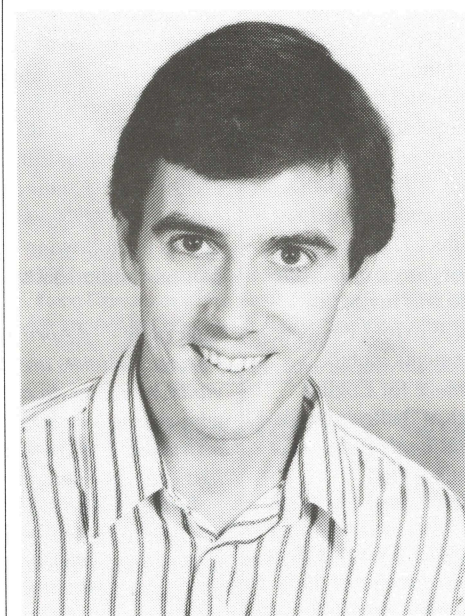
**MICHAEL MURRAY** left the RAM in 1986 and took up the position of second horn with the English Northern Philharmonia (Opera North) in Leeds. Whilst in Leeds he was also a member of the Music Serenade, which broadcast chamber music on Radio 3 and gave concerts in the area. In 1989 he joined the BBC Symphony Orchestra, with whom he still performs, also playing with many other top British orchestras. In 1991 he married Tina, who is the Development Manager with the City of London Sinfonia, and he teaches horn at both Middlesex University and the Purcell School.

After leaving the RAM **VICENT EGEA** (1991) attended the Manhattan School of Music in New York. During this time he worked as an assistant conductor on the North American premiere of the contemporary opera *Tryptic* by Alexander Goehr, and was appointed principal guest conductor of the Manhattan Contemporary Ensemble, conducting several premieres and also his own compositions. On his return to Spain he was appointed assistant conductor of the National Orchestra of Spain, and in 1993 he was appointed head of conducting studies at the Queen Sofia School of Music. Apart from academic life, he has an artistic career as a guest conductor and has many commissions as a composer, currently working on a chamber opera commissioned by the Valencia Government. In December 1993 he conducted four new works composed by the finalists of the most prestigious composition competition in the National Auditorium in Madrid, recorded on CD and broadcast on National Radio of Spain, Radio 2. For this coming season he has engagements with his own ensemble Finale, with the possibility of some recording, concerts in Pamplona with the Orchestra Pablo Sarasate, and in Madrid with the Andres Segovia Orchestra and Orquesta Clásica.

**JESUS M ECHEVERRIA** (1990) made his professional debut in 1988 conducting the Santa Cecilia Orchestra in Spain, and since then he has been their principal conductor. From 1989 he has also been working with the Basque Symphony Orchestra, one of the leading orchestras in Spain. In 1989 he founded the European Sinfonia with students from the London music colleges, and they have done four major tours and several concerts around Spain. In January 1993 they were invited to perform Beethoven's Ninth Symphony with the London Philharmonic Choir and international soloists for the opening of the grand festival *Santiago de Compostela '93*. In February 1994 he was invited to conduct the National Orchestra of Latvia in a programme which included the Sibelius Violin Concerto and Rimsky-Korsakov's *Scheherazade*.

On leaving the Academy **DAVID LAWRENCE** (1991) became musical director of the Huntingdonshire Philharmonic Orchestra and Chorus, putting on six concerts a year. In the summer of 1993 he conducted performances of *Le nozze di Figaro* in the Royal Georgian Theatre, Richmond, North Yorkshire, and at the end of 1993 he guest-conducted Louis Halsey's Allegri Singers, which included a BBC Radio 3 recording as part of the Advent Calendar series. He prepared the English Concert Chorus for **Roy Wales** (1967) for a couple of Raymond Gubbay spectaculars and spent a week with the chorus of De Vlaamse Opera for Simon Halsey, preparing them for concerts. At present he conducts an orchestra called Natterjack in Nottingham, which performs

concerts for children on Saturday mornings in the Royal Concert Hall in Nottingham. He has recently been asked to be the conductor of the De Montfort University's new Music Department's orchestra and chorus. He is also the musical director of the University of London Opera Group. Since 1993 he has been an occasional lecturer in conducting at the Guildhall School of Music, and frequently visits universities in Bogota and Popayan in Colombia as guest conductor and choral trainer.



Richard Farnes

After leaving the RAM in 1990, **RICHARD FARNES** attended the National Opera Studio and worked on the music staff of a number of opera companies, including Glyndebourne Touring Opera (as assistant conductor for Janacek's *Katya Kabanova* and *Cornet Christoph Rilke* by Siegfried Matthus), Opera North, Bath and Wessex Opera and Opera Factory (as assistant conductor for Birtwistle's *Yan Tan Tethera* For English Touring Opera he has conducted *Falstaff* (Verdi) and *La Bohème*, and for European Chamber Opera *Bastien and Bastienne* (Mozart) and *La Serva Padrona* (Pergolesi). This year he has also conducted Britten's *Gloriana* for Opera North and most recently has been at the Royal Opera House Covent Garden as assistant conductor to Sir Edward Downes on a new production of *Aida*. In 1992 he formed Equinox, a chamber orchestra and ensemble specialising in the promotion of 20th century repertoire to wider audiences. Future plans include concerts with the Hertfordshire Chamber Orchestra and the Nottingham Philharmonic, and he will be returning to Opera North in the autumn to conduct Cimarosa's *The Secret Marriage*.

Since returning to his native Venezuela in 1987, **RODOLFO SAGLIMBENI** has become one of its leading conductors. At present he is Principal Conductor of the Grain Mariscal de Ayacucho Symphony Orchestra and Associate Conductor of the Venezuelan Symphony Orchestra and the Caracas

Sinfonietta, as well as permanent guest conductor of all major the Venezuelan orchestras. He was first runner-up in the International Conducting Competition in Besaçon (France), and also spent a period of study with Franco Ferrara at the Santa Cecilia Academy in Rome. Internationally, he has conducted the Besaçon Orchestra, the Radio TV Orchestra of Luxembourg, and extensively in Brazil, Peru and Colombia. He was invited by the Teresa Carreño Opera in Caracas to conduct *Don Pasquale*, *La Bohème* and *Le nozze di Figaro*, and *The Nutcracker* and *Sleeping Beauty* for the Metropolitan Ballet of Caracas. He has premiered many important works of Stravinsky, Messiaen, Bernstein, Weill and others in Venezuela, and toured Spain with the Simon Bolívar Symphony Orchestra and the USA with the Cantamundo Choir. He has also recorded a CD with the Gran Mariscal de Ayacucho Symphony Orchestra, as well as live performances of works by contemporary Latin American composers. He is a recipient of the Venezuelan Government Award *Order Jose Felix Ribas*, the *Conductor of the Year* 1989 from the Music Critics Association.

In June 1994 **NICOLAE MOLDOVEANU** (1993) was appointed assistant conductor to the Bournemouth Orchestras. Nicolae began his violin and piano studies in Transylvania, Romania. In 1986 he emigrated to Switzerland where he studied conducting with Wilfried Boettcher, Horst Stein, Ralf Weikert and Antal Dorati at the Musikhochschulen in Basel, Bern and Zurich, and 1991 he joined the conducting class at the RAM. Upon graduating he received the Edwin Samuel Dove Prize for special merit. Nicolae has conducted many major orchestras including the Berlin Symphony Orchestra, the Westphalian and Halle Philharmonics, and has toured with Romanian orchestras including the Transylvania, Oradea, Timisoara and Moldova Philharmonics. He recently conducted an all-Henze programme with the Collegium Musicum Zurich in the presence of the composer, and was invited by Hans-Werner Henze to conduct at the Modern Opera Festival at this year's Munich Biennale. He also conducted the Zurich Tonhalle Orchestra in a concert in memory of Witold Lutoslawski. Nicolae also performs regularly as a concert organist, having completed his soloist's diploma at the Zurich Musikhochschule with Distinction.

**GERRY CORNELIUS** studied on the course from 1990-3. During this time he was awarded the conducting scholarship from the Philharmonia Chorus, was musical director of the Bartholomew Singers and principal conductor of the Edgware Symphony Orchestra, as well as assistant conductor of the Cambridge Philharmonic Society, Huntingdonshire Philharmonic, Colne Philharmonic and the Reading Symphony Orchestra. Gerry has spent the past year studying at the St Petersburg Conservatoire with Ilya Musin.





Stuart Dunlop

**STUART DUNLOP** completed the course in 1991 and in 1992 participated in the International workshop for conducts in Zlin (now the Czech Republic) and gained a faculty commendation. As a result he was invited to conduct in Poland and Czechoslovakia - an invitation he was unfortunately unable to take up. In 1993 he was a student on the conducting programme at the Aspen Summer School in Colorado, USA, following which he was asked to conduct the New York University Orchestra, and also invited to apply for the music directorship of the Harrisburg Symphony Orchestra in Pennsylvania, USA. He has also been invited to teach a week of masterclasses in Greece at the Ioannina Conservatoire and conduct a concert with the Tsakalof Youth Symphony Orchestra at Christmas 1994. He is currently in his fifth year as conductor of the Hayes Symphony Orchestra, and second year as conductor of the Camden Kingsway Symphony Orchestra, and recently finished a three-year stint as music director of Blackheath Opera - during which time he also conducted for Suffolk Chamber Opera. He teaches at Goldsmith's College and also privately. This summer he had a Fellowship to conduct at the Aspen Summer School in Colorado. Stuart was married in April, and he now lives in Chiswick.

**MARK SHANAHAN** (1985) was one of the first group of conducting students to join the new course. Whilst at the Academy, he was able to develop his interest in opera and was the assistant conductor for *The Knot Garden* (Tippett). In 1985 he gained first prize in National Association of Youth Orchestras' Conducting Competition, and in the same year he was appointed director of music for the University of London Orchestra choirs, during which time he was able to build on his repertoire as well as performing the large choral repertoire. More recently he made his debut at the English National Opera and returned last season to conduct *The Barber of Seville* and *The Force of Destiny*. In addition, he was invited to conduct at the Wexford Festival. Future engagements include *L'Elisir d'Amore* for English Touring Opera at Sadler's Wells and *La Damnation de Faust* at the Royal Festival Hall.

**MARK WIGGLESWORTH** (1989) is music director of the Premiere Ensemble (which he formed at the RAM) and Opera Factory. He has worked with the Bournemouth Symphony Orchestra, the European Community Youth Orchestra, the English and Scottish Chamber Orchestras, the BBC Symphony and Scottish Symphony Orchestras, the BBC National Orchestra of Wales and the London Philharmonic. In 1990 he made his Berlin debut at the Philharmonic with the Berlin Radio Symphony, and future plans in Europe include concerts with the Rotterdam and Czech Philharmonic Orchestras. Following appearances with the Dallas Symphony and Philadelphia Orchestras, future American engagements will include a return visit to Philadelphia and concerts with the Minnesota Orchestra, the Los Angeles Philharmonic and the Chicago Symphony. Work with Opera Factory has included Birtwistle's *Yan Tan Tethera* and three Mozart/Da Ponte operas. In 1994 Mark will conduct *Elektra* for Welsh National Opera. In 1993 a Technics-sponsored Gramophone Magazine Award enabled Mark Wigglesworth and the Premiere Ensemble to make the first-ever recording of Shoenberg's arrangement of Mahler's *Das Lied von der Erde* for BMG records.

## The British Woman Takes to Fiddling

There have been women performers on the violin as far back as the time of Pepys, and some of them able performers of high fame, but during the first 30 or 40 years of *The Musical Times'* lifetime they were very rare. Research into the whole history of feminine fiddling was carried out with detective diligence in 1906 by the then Editor of MT, F. G. Edwards. Coming down the centuries to MT's own period, he quotes the following from the journals of the 1860s:

**Spectator - 14 April 1860**  
*Female violinists are rare, the violin being, we do not know why, deemed an unfeminine instrument ... Female violoncellists are rarer still, and we have never met with one. A young German lady, Mdle. von Katow, is delighting Paris by her performance.*

**Choir - 12 September 1863**  
(Answers to Correspondents)  
*Bertha - We do not think the violin a lady's instrument. Better endeavour to excel on the piano, or harp.*

**Athenaeum - 20th February 1869**  
*It is a strange coincidence that a lady violinist playing music of the highest class should be just now drawing attention to herself in Paris and in Boston. In the former capital, Madame Norman-Neruda performed Mendelssohn's concerto at the last of M. Pasdeloup's concerts, while Madame Camilla Urso has several times of late played Beethoven's concerto in the American city. The fair sex are gradually encroaching on all man's privileges.*



**A Daring Suggestion**  
A bold reader of MT just a year later than the last of these extracts (February 1870) made the following revolutionary proposal: *Why should not girls as well as boys learn the violin? It is too absurd in these days when it is proposed to allow women to study all that men study, to talk about the violin being a 'masculine' instrument. Is fiddling a more 'masculine' employment than going across country with hounds? What a blessing it would be in families where there are several daughters destined to learn music, if one might escape the eternal pianoforte and take to the violin. Think of the wearisome work it is to listen of an evening in a dull country-house to three or four young ladies, succeeding one another, each playing a piece just like the ones that went before it!*

Eight years later some progress must have been made, for an anxious parent sends the following appeal for advice:

### The Violin as a Lady's Instrument

To the Editor of *The Musical Times*  
*Sir - Some of your numerous readers will perhaps give myself and others the benefit of their experience as to the effect of violin practice on the figures of slight and growing girls; and, supposing it to have a tendency to throw one (the right) shoulder down, whether there is any recognised exercise of a counter-acting tendency. The violin cannot be thoroughly acquired unless the practice begins at an early age, and therefore the preventive remedy of waiting until the figure is well set must not be thought of if there is any other antidote. I am, Sir, your obedient servant, Paterfamilias.*

It seems to have been Wilhelmina Neruda who, by her example, made the violin a fashionable instrument for her sex. For half-a-century the Royal Academy of Music had no female student of the violin. In 1872 it had, at last, one such student. Thirty-four years later (MT December 1906) it had 72, whilst the Royal College of Music had 88 and the Guildhall School of Music no less than 230.

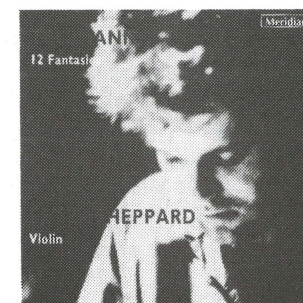
Taken from **THE MIRROR OF MUSIC**, by Percy Scholes, 1944

## BELOW New recordings by recent leavers - with excellent reviews in the music press

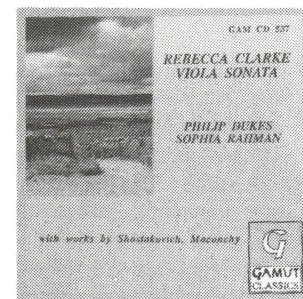
**FRANZ SCHUBERT - Overture, Concertos, German Dances.** Parnassus Ensemble (violins Peter Sheppard, Clare Hayes, Andrew Storey, Harriet Rayfield, Roy Theaker, Arajit Chakravatry, Ruth Slater; violas Julia Knight, Mark Theaker; cellos: Philip Sheppard, Andrew Hines; double bass Paul Moylan, oboes Gaetan Le Divelec, Juliet Lewis, trumpets Ben Lees, Oliver Preece, timpani: Julian Poole. Piano Aaron Shorr) Meridian CDE 84273



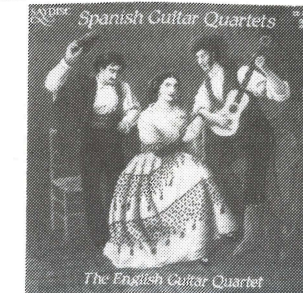
**TELEMANN: 12 Fantasies for Violin without Bass.** Peter Sheppard, violin. Meridian CDE 84266



**VIOLA SONATAS by Rebecca Clarke, Shostakovich, Maconcy.** Philip Dukes (viola), Sophia Rahman (piano). Gamut Classics GAM CD537



**SPANISH GUITAR QUARTETS** English Guitar Quartet (Roland Gallery, Tom Dupré, Andrew Marlow, Tim Pells), Saydisc CD SDL399



Music Makers is a classical music agency based in Barnet, North London. A representative group which included violinists Kathleen Gilbert (1968), Miriam Gilbert (1990), Judith Gilbert (who began her violin studies at the First String Experience in the Junior Academy in 1989), pianist Roger Cutts (1967) and guitarist Mark Ashford (1994) represented Barnet in a visit to Chaville, near Versailles, arranged through the Town Twinning Association. Pictured left to right are Mme Vallet, Kathleen Gilbert, M. Vallet, Judith Gilbert, Roger Cutts, Miriam Gilbert and Mark Ashford (who in June became the BBC Radio 2 Young Musician of the Year, 1994)

## Serenade to Sweden

**MIKE GARRICK**, who teaches Jazz Piano at the Academy, reports on the recent 12th Annual Duke Ellington Conference, held in Stockholm in May which, he says, proved once again that fine jazz is more than just music. It is a forum for brotherly love, a banquet for the spirit.

And nowhere moreso than when Duke Ellington is the focus of study. It will be a long time before even the best of us catch up with him. His output over 60 years was so prodigious in all fields of entertainment, that fresh delights (for example, discarded takes for film sound tracks) continue to emerge 40 years after the event. After commandeering his father's "basic" library (it was a truck-load) after the 1974 funeral, Mercer Ellington attempted to realise a million dollars by offering it to Yale University, who refused. He eventually let it go to the Smithsonian Institute in Washington DC 14 years later, by then somewhat dilapidated after its sojourn in cheap warehouses. Now it is being tended with loving care, so that at least a fair number of his 100s of compositions and collaborations with Billy Strayhorn will become available to us, and to that mythical and fascinating beast, posterity.

Alice Babs, the Swedish soprano who worked with the maestro, was Mistress of Ceremonies and succeeded in imparting such an abundance of love for her subject that within the first half-hour there were few dry eyes left in the 250-delegate-strong house. Video, film, tape and manuscripts abounded, but never swamped the proceedings. North American and European scholarship of a high level was exhibited (there were on average eight presentations each day) and received with attentive enthusiasm. A visit to the Nobel prize-winners' venue, City Hall, was a cultural and gastronomic experience of the highest order. It's not the first time when, abroad at a 'cultural' gathering, I have felt ashamed of England. (The other was in Toulouse, where the Minister for the Arts (imagine it) attended the conference on jazz education in France). Evening concerts (local musicians, all excellent), together with ex-Ellingtonians and John Lewis of the Modern Jazz Quartet) in the city of honour of the occasion were, however, patchy. There is no more effective way to demonstrate Ellington's greatness than to put on a concert in his name without his presence. We all miss him, as he avowed his band loved us - madly. At the end we returned to our 18 different countries, intoxicated with beauty further revealed and sobered by the stonewall of mortality. It is only the very few who, without even trying, can dispel our different creeds, colours and national selfishnesses and instead kindle the common humanity of the heart.

PS A future Ellington Conference in London at the Academy? What a great idea - they said!

**THE MUSIC PERFORMANCE RESEARCH CENTRE**, Britain's archive of public performances, has opened a new video facility in its listening studio in the Barbican. This addition, equipped by Sony, will enable the public to view historic film and video archive-recordings of live performances, including a selection of rare broadcasts from the BBC Libraries and Archives division. The Centre houses hundreds of performances dating from the 1930s to the present day, none of which is commercially available, as well as conversations with musicians. Tel/Fax Jon Tolansky, Administrator, 0932 860472



## Who Does What at the RAM



**JONATHAN FREEMAN-ATTWOOD** is Dean of Undergraduate Studies writes:

I am not quite sure where the term 'Dean' came from in Academy folklore. Christopher Regan was of course the decanal figure and I am certainly under no illusion that I can emulate his bearing. Being Dean of UG has no direct precedent since the responsibilities are now geared towards a 'global' undergraduate programme of study which we call the B Mus (Perf). A Dean's lot is wonderful in almost every respect, though it has altered a good deal since the course's inception in 1991. To be given a 'brief' to develop and direct a course of study - drawing from such an extraordinary breadth of expertise within these walls - was an exciting prospect and has since become something of a passion. As with all fresh enterprises, we experience the odd dramas, but these are easily put into perspective by the quality (as people, not just musicians) of our undergraduates and their artistic and intellectual growth - which I find constantly inspiring. I suppose my sense of fulfilment is inextricably linked to so many unique and fresh challenges, whether they concern a student's individual welfare or some new idea for the course or a class - hopefully enabling one or two to find a window opening specially for them ...

The planning that goes into training 360 undergraduates is a pretty horrendous exercise and I do confess to the occasional sleepless night (if my little daughter Jessica hasn't seen to that already). Some administration is grim but no more so than when I was a freelance trumpet player and writer before arriving at the RAM in 1989. Of course it depends what you call 'admin', but luckily in this job it has more to do with people and worthwhile projects than mere minutiae. Moreover, I find that working closely with so many good musicians, staff and students alike, proves that learning is a lifelong task. So long as I have a musical life outside the Academy I feel mentally and spiritually charged; without my playing and writing I would quickly degenerate and feel useless in my capacity to advise potential professionals. It is easy to lose touch, but thankfully I write for *Gramophone*, who are experts at keeping me occupied, and the occasional broadcast helps, too. Likewise, I set myself an annual playing project other than ad hoc concerts. This year it was a

The third article in the series about the Academy's staff and their work and leisure activities. This time the Dean of Undergraduate Studies and the Chaplain

trumpet and organ CD of *Baroque Concertos* and suites which has recently been released. The time-honoured divide of practical and academic is of course a fatuous concept (as I learned in different ways during my education in Toronto and Oxford) and if there is one over-riding wish or ambition for me whilst I am Dean, it is to see young performing musicians realise *en masse* that a little learning is not a dangerous thing but a superb opportunity to cultivate their intuitive talents. More ephemerally, my ambition at the end of a long day is to reach home in the North Bucks countryside and, very occasionally, to pop into the Five Elms, a free house of distinction fortuitously situated 43 seconds away.



**CHRISTINE OWEN** is Chaplain to the Academy - and also to the Royal College of Music and the School of Pharmacy at London University. She studied music at the University College of North Wales, Bangor, under the direction of William Mathias, and gained a PGCE prior to becoming director of music at a school in Kidderminster. She then started on the road to Ordination. She was ordained deacon six years ago, and recently became one of the first women to be ordained to the priesthood in the London Diocese.

When her work and preaching engagements allows her, she enjoys singing and listening to music, reading, theatre-going and dining out - and thoroughly spoiling Samson, her miniature Yorkshire Terrier who, she admits, manages to rule her life!

Christine is available 24 hours a day to listen to anything you might want to tell her - a problem shared is a problem halved! She can be contacted on 071 404 0926. She's easily spotted around the RAM - just look out for the collar.

## Bits & Bobs



The entry under 'Mealtime Music' in the *Oxford Companion to Music* by Percy Scholes (1938 edition), describes the practice 'often considered modern, of providing music at meal-times' is in reality very ancient. As Izaak Walton in his *Compleat Angler*, wishing to exalt fish, tells us 'The Romans at the height of their glory ... had music to usher in their sturgeons, lampreys and mullets'. In the 20th century the difficulty is not to find examples of eating publicly to music, but to find places where one can eat without it; in this epoch, when rest for the ear is more difficult of attainment than ever before in the world's history, one or two London restaurants have been known to advertise as an attraction 'No Music'. The writer goes on to say that before Drake set out on his 1589 expedition, he sent to the mayor and council of Norwich to borrow 'the waytes of this citie', and of the body of six, only two returned. In 1932, Messrs Lyons, the London caterers, stated that they were employing at their various establishments 300 musicians in 30 orchestras, at an annual cost of over £150,000. This implies an average salary of £10 per week, and presumably a corresponding quality of musicianship.'

Also from the *Oxford Companion* (1938) is information about one **FREDERICK NICHOLLS CROUCH**, born in London in 1808, and died at Portland, Maine, in 1896, aged 88. At nine he was playing in the orchestra of a London theatre. Later, from poverty, he served as a common seaman on coasting smacks plying between the Thames and the Forth. Then he played the cello in the orchestra of Drury Lane Theatre, sang in the choirs of Westminster Abbey and St Paul's Cathedral and studied at the Royal Academy of Music. He taught singing at Plymouth, invented the engraving process known as zincography, took his cello to New York, played it in orchestras there, practised the profession of music in Boston, Portland, Philadelphia, Washington, Richmond and Baltimore, and served through the American Civil War on the Confederate side. He is remembered by one composition out of a great number once popular, the song *Kathleen Mavourneen*.

## Over the summer period

Professor of violin **Clarence Myerscough** paid a return visit to America and gave a series of violin and piano recitals with **Nigel Coxe**, a student contemporary of Clarence at the RAM. A highly acclaimed recital at the International Music Festival in Segovia followed, where the programme included his 100th performance of the *Witches' Dance* by Paganini. Clarence still has 1900 performances to go if he aims to catch up with Paganini himself ... He later went on to Switzerland and Germany for a series of concerts. In April he played the violin concerto by Tchaikovsky in the inaugural concert of the Nye Hall in Dover, conducted by **Paul Neville** (1958, a former pupil of Maurice Miles), and this summer he again played and gave masterclasses in El Escorial for the Matisse International Music Course in Spain. Clarence has recently completed his first instrument, a copy of his Maggini (made in 1600). Over the last two years he has received a great deal of help and advice from David Rattray, the luthier-in-residence at the RAM.

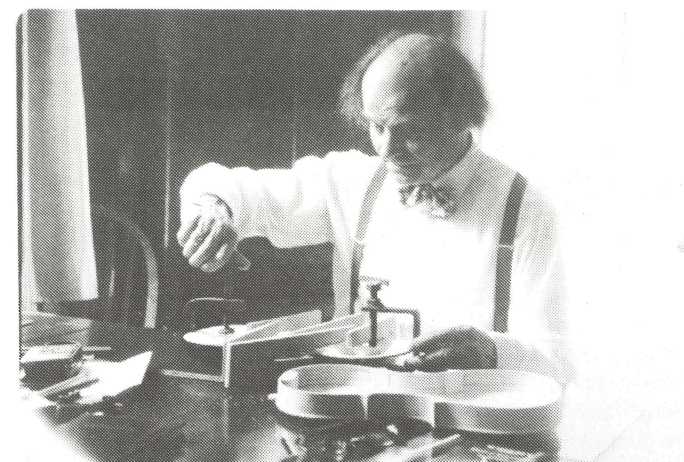
Professor of viola **John White** is still searching for viola memorabilia - articles, photographs, programmes etc for both his *Anthology of British Viola Players* and a book on Lionel Tertis. Please contact him if you can help at 36 Seeleys, Harlow, Essex, CM17 tel 0279 422567. John is host Chairman of the XXII International Viola Congress held in conjunction with the Lionel Tertis International Viola Competition on the Isle of Man in August. In recent months he has been external studies examiner at the Royal Scottish Academy of Music and Drama and the Royal Irish Academy of Music in Dublin, and has adjudicated at a number of Festivals, including Cheltenham and Edinburgh.

**Mike Garrick** (c/o The Big Settee, Non-Smoking Common Room, RAM) writes to ask people not to forget the Jazz Academy's Christmas Party, *Piano People*, to be held from 27-29 December. There will be tuition in all styles of jazz piano, plus composing and arranging, and a nightly jazz club. Details from the Jazz Academy, Regent's College, Regent's Park, London NW1 4NS. You can telephone Mike for further details on 0908 64945 or leave a message for him c/o front desk at the RAM. The Michael Garrick Trio CD, *A Lady in Waiting*, was released in June to tumultuous acclaim. Special price to RAM students and their extended families ... the follow-up Big Band CD is due in the New Year.

Violin professor **Maurice Hasson** visited Venezuela and Colombia from 19th June until 29th July. He participated at the Pablo Casals Festival from 31st July until 15th August, giving six concerts and a daily masterclass, and played **Paul Patterson's** *Luslawice Variations* for solo violin at the festival. He then toured Corsica from 17th August until 3rd September.

**Skaila Kanga**, professor of harp, took part in a concert for cancer research on 24th April at the Queen's Club, and a memorial concert for Stanley Myers at St Martin-in-the-Fields on 10th May. Her Wigmore Hall appearances included works by Ravel and Debussy for Felix Aprahamian's 80th Birthday concert and a celebration series for the Nash Ensemble's 30th anniversary in autumn and winter 1994. She was the soloist in Ravel's *Introduction and Allegro* in the Prom on 7th August at the Royal Albert Hall. Recent recordings include *Claire de Lune* for harp and strings, a new album with Elton John, and film remakes of *Lassie* and *Black Beauty*. Orchestral concerts have been with the English Chamber Orchestra, the London Symphony Orchestra and the Royal Philharmonic Orchestra. Engagements in 1995 will include a contemporary network music tour playing works by Simon Holt and Sally Beamish with the Nash Ensemble, a recording of all the major chamber works for harp by Arnold Bax, the IBM new music series at the Purcell Room in March 1995 and a duo recital with **Kenneth Sillito** (1960). At the time of writing, Skaila is engaged on a recording of a musical for synchronised swimming! Variety is undoubtedly the keynote to her career ...

**Mateja Marinkovic**, now in his second year as a professor of violin at the Academy, has a further three CDs released this year on the ASV label. Both Schnittke's violin sonatas and the string trio were released



Clarence Myerscough in the process of gluing in the bass bar on the kitchen table

in the summer, and will be followed up in November with other pieces completing a two-volume set of chamber works for violin by Alfred Schnittke. The third disc, also released in the summer, is a world premiere recording of Max Reger's *Complete Preludes & Fugues* for Solo Violin.

**Siegmund Nissel** taught at the Musikhochschule in Hamburg in May, and then in Klagenfurt in Carinthia, Austria. In June he was part of the String Quartet Jury in Reggio Emilia, ran the Amadeus Quartet's own summer school at the RAM in August, and in September a two-week course in Lyon called *Miscardes*, with masterclasses. In October he will be on the jury panel of the *Vittorio Gui* Competition in Florence, and plans for January include the jury of the International String Quartet Competition at the Mozarteum in Salzburg, with a month of courses and concerts in Japan from 20th February into March. In April he will be on the jury of the Menuhin Violin Competition in Folkestone and in July, the Melbourne International String Quartet Competition.

**John Hunter**, who has been teaching the Alexander Technique at the Academy since 1984, has recently opened the Westminster Alexander Centre at 8 Hop Gardens, off St Martin's Lane, London WC2N 4EH (tel 071 240 2118). The centre offers introductory courses, refresher classes and advanced groups. After working with young musicians for so many years, John is convinced that the earlier in their careers they can learn how to avoid unnecessary tension and to 'think in activity', the less problems they will have later on. He is currently discussing with the Society of Teachers of the Alexander Technique (STAT) and the F. M. Alexander Trust, the possibility of establishing an Alexander Clinic for Young Musicians. The technique is well-known in all the major music colleges, but not so well-known in schools. When young musicians get into difficulties which could be helped by the Alexander Technique, it is a great pity that, in many cases, neither they, their parents nor their teachers are aware even that it exists. It is hoped that such a clinic could be a positive step in both making the technique known and available to those in need. Anyone who would like to offer support or advice is invited to contact John at the above address or via the Alexander Technique pigeon-hole at the RAM.

**Jeff Clyne**, bass teacher in the Jazz Department, writes that both he and **Trevor Tomkins**, with **John Horler** (1967), have released a new CD called *Lost Keys*. You can buy a copy from Jeff at the Academy.

Forthcoming performances of new compositions from **Melanie Daiken**. On Monday 5th December in the Duke's Hall at 7.30pm *Firenze* with **Rachel Brazier** (flute), **Catrin Morris-Jones** (harp), **Rebecca Low** (violin), **Jan Sodderland** (viola) and **Lynn Harrell** (cello, deputy **Kirstin Spencer**). In June 1995 - *Erin* for tenor and chamber ensemble will be performed by the Manson Ensemble.

The Jazz Ensemble, **Graham Collier's** new 15-piece group, made its debut on 15th May at the London Jazz Festival performing the *Charles River Fragments*, a BBC Radio 3 commission. Included in the band were RAM students **Patrick White** and **Bill Mee**, playing alongside top jazz players such as John Marshall, Steve Waterman, Hugh Fraser, **Henry Lowther**, all RAM jazz teachers.



# Just when you thought...

you had had enough of who-is-doing-what ... read on. In 1838 the Academy published *A list of Pupils Received into the Academy since its Foundation in 1822-3* (together with a list of subscribers (ie donors) to the Institution. On the right is an example of student careers some 160 years ago ... things haven't changed much! Do remember that, at the time, pupils were accepted into the Academy as children. The original list is of course longer, and has been slightly edited for space reasons to the effect that the wording 'An Associate Honorary Member of the Institute' has been omitted from many of the 'student destinations' (the term used by officialdom today) for reasons of space. There are two copies of this interesting document in the library should you be interested in some research for a project. Charles Lucas and William Sterndale Bennett became Principals of the RAM.



Thomas Harper in Queen's Band outfit



Anna Bishop from sheet music, published 1830s



William Sterndale Bennett in the Academy uniform



Charles Lucas as Principal, RAM

\* The Centenary of the Academy in 1922 was celebrated in a very lavish way, as befitted the importance of the occasion. *The Souvenir*, compiled by Frederick Corder, includes articles on the history, founder, patrons and promoters, principals, premises and the pupils, and contains some of the only surviving photographs of the old Academy buildings in Tenterden Street. The main concert was held in the Queen's Hall on 18th July, the arrangements of which went disastrously wrong, for the Academy had issued 500 more tickets than there were seats in the Hall, with the result that many important guests (who always arrive at the last minute) found the doors already closed. The forecast of the timing of the concert was also wrong, so that composer Edward German, who was coming from another engagement to hear the performance of his new work, arrived at the scheduled time for this piece to find the concert already over (*from note found in Library cupboard*)

\* Found in the files recently - a typescript of an interesting article, written by Robert Anderson in 1975, entitled *An Overview of RAM Concert Programmes 1822-1972*. A copy has been placed in the library should anyone be interested in viewing it.

NAME	STUDY	
Miss C Bromley (now Madame Brizzi)	Singing	A distinguished vocalist and piano-player, now retired
Miss C Smith	Singing	A distinguished vocalist, engaged at the St James Theatre
Miss Frances Dickens (sister of Charles Dickens)	Singing	A distinguished vocalist, a professor of the Institute
Miss A Rivière (Mrs Henry Bishop)	Singing	A very distinguished vocalist at the Ancient and Philharmonic Concerts and Festivals in the Country
Miss A Child	Singing	A very distinguished vocalist engaged at the principal concerts, as at the Theatres
Miss P Taylor	Singing	Settled as a professor, at New York
Miss E Young	Singing	Engaged as a Musical Governess
Miss E Hart	Harp	Settled in Paris
Mr H G Blagrove	Violin	A highly distinguished violin player, late of the Queen's Band; a professor of the Institution
Mr C Seymour	Violin	A talented violin player, late of the Queen's Band; a professor of the Institution
Mr C S Packer	Violin	A very distinguished piano player and composer, settled as a professor in London
Mr C Lucas	Violoncello	A highly distinguished violoncello player and composer, late of the Queen's Band; conductor of the RAM and Vocal Concerts
Mr A Loder	Violoncello	Settled in Wales
Mr W Loder	Violoncello	A talented player (late 1st violoncello at the St James's Theatre
Mr H Hill	Harmony	A talented musician; settled in Durham
Mr E Seguin	Singing	A highly distinguished vocalist, engaged at Drury Lane Theatre
Mr G Cooke	Oboe	A very talented player, first Oboe at the Philharmonic Concerts; A professor of the Institution
Mr R Hughes	Violin	Engaged as Leader and composer at the Park Theatre, New York
Mr J S Bowley	Clarionet	A talented player, engaged at the Italian Opera
Mr T Harper	Trumpet	A talented player, engaged at the Italian Opera
Mr J P Hullah	Singing	A talented Musician, organist at Croydon, Surrey
W S Bennett		A highly distinguished piano player and composer, established in London.



**HAROLD CLARK** (1950) has contributed the above engraving of the RAM's Graduation Ceremony on 4 July 1861, from *The Illustrated News of the World*. He also sent a programme of a concert given for the Maryborough Orchestral Society in 1898 which includes a footnote on the front page which reads 'The Committee reserve the right to refuse admission to or to eject any objectionable person'.

## notepad

Guitarist **Mark Ashford** won the BBC Radio 2 *Young Musician* 1994. He performed for broadcast the Rodrigo *Concierto d'Aranjuez* with the BBC Concert Orchestra conducted by Andrew Greenwood.

Pianist **Freddy Kempf** was a semi-finalist in the Geza Anda Competition in Zurich. Although not in the final, the jury created a special extra prize for him. Both **Rustem Hairutdinov** and **Andreas Ronge** reached the semi-finals of the GPA Dublin International Piano Competition - now one of the major world competitions. Rustem was also awarded second prize of £1500 in the Lasmo Staffa Music Award which took place in April of this year. A further special award of £500 was given to bass-baritone **Christopher Maltman**, who was highly-commended.

**Christopher Maltman**, together with mezzo-soprano **Jeanette Ager**, tenor **Aled Hall** and soprano **Mary Nelson**, took part in a performance of the *Messiah* with the Bermuda Philharmonic Orchestra in Hamilton, Bermuda.

Student singers who took part in the first acoustic test trials at Glyndebourne with Bernard Haitink and the London Philharmonic included **Fiona MacDonald**, **Benjamin Fawden**, **Paolo da Silva** and **Emma Silversides**

Piano duo **George Petrou** and **Christos Papadopoulos** have had a most exciting year. They won the 8th International Schubert Competition which took place in the Czech Republic, and were prizewinners in two other major competitions.

Composition student **Richard Lannoy** is the London Student Radio representative at the Academy. Richard says that the station has the serious backing from Classic FM, *Time Out*, Sony, Channel Four and more. It hopes to be on air in about a year or so and is currently doing market research to find out what students want from their radio station. Richard is interested in

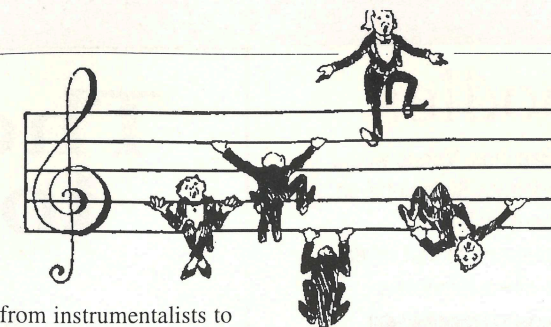
hearing from instrumentalists to perform both live and on record on LSR, as well as having some input in pop, jazz and commercial demos to play on a programme he is putting together. Serious Exposure ... If you want your big opportunity, please see Richard in the cafe or send details via his pigeon-hole.

Soprano **Fiona Motherway** certainly knocked out one critic in her concert performance in the role of *Semele* at the Amersham Festival of Music, directed by Iain Ledingham. The critic, Basil Ashmore, wrote in the local paper 'I find it hard to explain in mere words the impact with *Fiona Motherway made on me in this seductive role. She already has almost everything one could hope for from a singing actress ... her exquisite bel canto soprano voice already rivals that of the famous American, Kathleen Battle. In addition, she acted throughout the entire performance (never using a vocal score) with a remarkable ability which reminded me of a youthful merger of Dorothy Tutin and Marilyn Monroe ...*

Congratulations to **Emma Silverside**, who was selected to sing the part of Ankarette in the premiere of *The Wildman* by Nicola Lefanu, at the Aldeburgh Festival on 9th June.

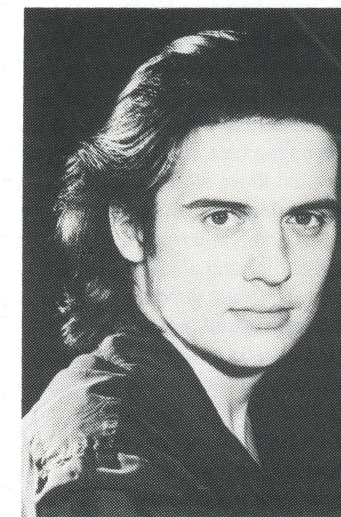
**Jorge Renteria** toured the UK and Ireland as principal horn with the European Community Chamber Orchestra. He also continues to play with the Orquesta Sinfonica de Asturias as principal horn.

**Craig Solomon** (clarinet), **Katherine McGillivray** (viola) and **Momoyo Kokubu** (piano), a classical trio, were successful in winning the Croft Early Music Competition on 11th May, which took place in the Sir Jack Lyons Theatre at the Academy. The adjudicators were Michael George and Paul Nicholson. The trio gave several recitals in the Glasgow Early Music Festival during the summer.



**Marcus Tilt** is not only playing keyboards with the touring production of *Joseph & His Technicolour Dreamcoat*, but also performed as an accordionist with the BBC Concert Orchestra on *Friday Night is Music Night*.

Pianist **Simon Mulligan** has been selected to perform with Lynn Harrell in a programme of works by Beethoven, Debussy and Schumann at the Malvern Festival on 15th September. Simon will also be performing at the Durnburgh Festival in Germany this summer with violinist **Daniel Hope**.



Simon Mulligan

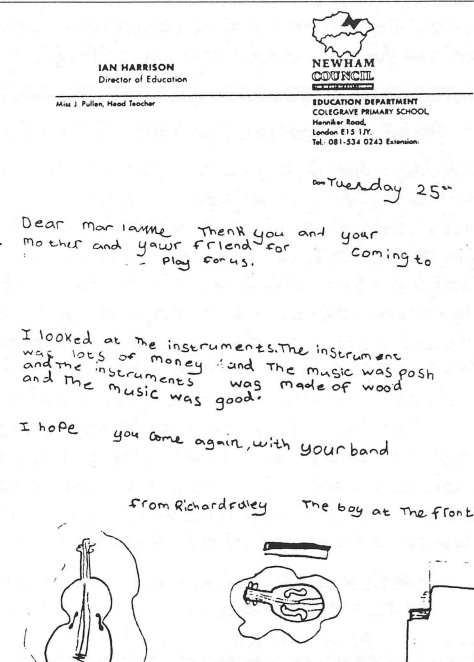
**QuintEssential Sackbut and Cornett Ensemble** (see front page) has, since the last Newsletter, performed for the Friends of the RAM Annual General Meeting, given a costume performance for the launch of Southwark Heritage in the ganties of Tower Bridge, taken part in Busk Aid in July, and attended the Dartington International Summer School where they studied with David Staff. They are now exploring the music written for the famous Distin Family Quintet, with the possibility of performing the music on instruments made by, for example, Adolf Sax and the Distin family themselves.

From September 1994 **Susi Laurie** will be the new composer-in-residence at Wells Cathedral School, sponsored by the RVW Trust.

**Samantha Binnie** has been awarded one of three prestigious prizes (the Hanson Prize) offered to those following humanities subjects at King's College London. This was a separate examination for which there were some 200 competitors.

Viola player **Kenta Matsumi** won the String Final of the Tunbridge Wells International Young Artists' Competition, accompanied by **Naomi Morikawa**. Violinist **Marianne Thorsen** was placed second. **Catherine Rattray** (horn) was awarded the Hans Romney Prize for the most promising young musician not awarded a prize elsewhere.

The letter to the right was sent to cellist **Marianne Tyler** by a pupil at Colegrave Primary School, in appreciation of the concert Marianne and her mother gave at the school. It says 'I looked at the instrument. The instrument was lots of money and the music was posh and the instrument was made of wood and the music was good. I hope you come again, with your band'.





# Ooodles of Noodles

As the saying goes, 'Without Ceres and Bacchus, Venus would not Survive'. **KEN AISO**, who led the Academy's Sinfonietta on its recent successful tour of Japan (sponsored by BT and Toyota), writes about changing from hamburgers to that other favourite food - noodles - though this time with a difference.



Cellist Naomi Boole-Masterson and violinist Katherine Hunka tackle new surprises

During our visit to Japan, the Sinfonietta rehearsed with the Tokyo Geidai Orchestra, my former college in Tokyo. For lunch I recommended noodle soup, which looked like a bowl of huge white worms with vegetable fritters and sea-weed on top. Candice Wood (violin) found eggs among the trays of 'toppings' and took one, feeling somehow relieved to see something she was used to eating. Unfortunately for her, the egg turned out to be raw and it floated alongside the worm noodles (Japanese people do eat raw egg with noodles). Everybody seemed to be having a bit of difficulty coping with the lunch, and I now think I made a poor choice for them because more familiar food was available. However, I had panicked because I had to explain what each self-help container of food was, and the queue behind us was becoming longer! The worm noodle happened to be the best and easiest choice to meet the needs of vegetarians and those who wanted to try something Japanese. After our rehearsal, Naomi Boole-Masterson (cello), violinists Maya Bickel and Katherine Hunka, Martin Owen (horn), Par-Ola Lindberg (viola) and a student from Geidai joined me for a shopping trip for electronic goods near the college, at a place called Akihabara. Lynn Harrell, having finished his masterclass, appeared with his cello case and, having heard that we were going to shopping, threw his cello case into the coach and joined us as we sang a nonsense song on the way! The district is very messy, full of neon signs and goods which are cheaper than in the UK, and there was great interest in the latest models of the 'Walkman', not yet available here. There are more things to be said, such as the trip to Kamakura on the outskirts of Tokyo to see the huge statue of Buddha, the parade of Sumo wrestlers, Lynn Harrell and friends on a midnight jog after a concert and the visit by four wind players to Disneyland. Let's just say that the concerts went very successfully!

## Need a Musician for Your Next Function?

Academy students perform in venues far and wide, in many external engagements arranged through the Academy. They have recently given six concerts in the London Royal Parks, appeared at City Livery dinners, the Lady Chapel of Ely Cathedral, Mossiman's Restaurant, the Natural History Museum and also at a hotel in Brighton (for an engagement arranged through a telephone call from Anaconda, Montana, USA!). Often engagers need an 'instant' answer as to the availability of students. One lucky string quartet leader came to see the Concert Secretary, Anne Murray, asking for a telephone number. At that time string quartets were in desperate demand, and the student left with two engagements, each involving members of the Royal Family, including Her Majesty the Queen and HRH Princess Margaret.

FOR FURTHER INFORMATION ON BOOKING  
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## Do you know where ...

Someone is trying to trace clarinettist **Nick Mayo** from Toronto (RAM 1968-69). Also, does anyone know the address or telephone number of **Susan Lawless** (her married name) for an inquirer, Fiona Sandilands (tel 081 965 7492)

Any old RAM scarves lying around in cupboards at home, unwanted?? Please recycle directly to Janet Snowman at the RAM, who has a list of willing new owners.

## Obituary

Dorothy Bennett née Collins, on 18th March 1994, aged 92 years. First holder of the Giselle Wray Scholarship for Singing, 1919

## TO ALL THOSE CONCERNED ABOUT THE NEWSLETTER ARRIVING IN PAIRS

We are trying hard to keep our mailing costs down, but unfortunately our computer system is not able at present to distinguish *Mr and Mrs* at the same address. We have tried to ask our student packers to watch for duplicates, but sometimes two copies do slip through the net to the same address.



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